

THE ILLUSTRATED LONDON NEWS.



CORONATION WEEK DOUBLE NUMBER

A NEW
HISTORY OF
BRITAIN

VOL. 3

A NEW
HISTORY OF
BRITAIN

A NEW
HISTORY OF
BRITAIN

MODERN

CHAPTER XII

THE NEW RENAISSANCE 1953-2003

*The reign of Elizabeth II—Britain's recovery—attainment of world peace.
and security—material progress—the "will to achieve"—industrial relations
—education—the liberal arts—the paramountcy of ideas.*

JUST fifty years ago—in June, 1953—Elizabeth II was crowned Queen at Westminster. From this, the year of her coronation, date the first steps towards Britain's recovery. At long last the nation's pride, the nation's will to leadership, re-asserted themselves. The second Elizabethan age was to witness, like the first, a far-reaching renaissance of the spirit.

This revival of Britain's self-confidence found expression, first of all, in the field of international relations. The world had too long shivered helplessly in the paralysing grip of the "cold war". Little by little, this conflict of ideologies was resolved. A world order was established which guaranteed security to all. In this consummation, which ensured the survival of Western civilisation, British statesmanship played a pre-dominant part.

Parallel with this achievement came sensational advances in the technological sphere. The study of molecular fission had so far been almost wholly applied to the invention of weapons of war. Now, the threat of world conflict had become no more than an unhappy memory, and the way had been cleared

for the application of atomic energy to the fulfilment of man's needs. A wide range of new productive techniques solved, within three or four decades, the problem of his material well-being; the emphasis shifted to the encouragement of the liberal arts and the widening of spiritual horizons. "Science" observes Lord Heriot "has laid the foundations of a new technology, to which, in its turn, we owe the enrichment of our lives."

In all these developments British physicists—pioneers in this field from the days of Thomson and Rutherford onwards—continued to lead the way.

Such progress would not have been possible without that resurgence of the spirit to which reference has already been made. "The will to achieve" said Tybalt in his Romanes Lecture (1983) "is more than the groping of a blind instinct. Its lustre reflects the difference between the earthworm and the man. The glory of our second Elizabethan age lies, primarily, in our recognition of a dual responsibility: our responsibility to ourselves; our responsibility to mankind. Therein, in my humble view, lies the secret of Britain's greatness."

"Scientific Living", Oxford University Press, 1989.

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*Schweppes present their humble duty to
Her Majesty on the occasion of her Coronation*



MR. PEPYS SEES THE CORONATION

JUNE 2nd, 1953

Up betimes to don new wig and hose in honour of this so great occasion. Every manner of people in the streets this day yet but one emotion manifest in the gait and features of all, an affectionate but reverent joy fixed on the person of their Queen. Payed 5s. to a street trader for an orange box and from this mercantile eminence did survey the passing show as from a grand stand. Never was money put to better account. So many jewels and ornaments of every land, yet did our Queen outshine them all in majesty. And so to bed — to dream upon this new Elizabethan age.



With apologies to Mr. Pepys, who in the reign of Charles II was a customer of Humphrey Stokes the goldsmith at the sign of the Black Horse in Lombard Street, where now stands the Head Office of Lloyds Bank.

LLOYDS BANK LIMITED.

*Now your bicycle's
all over my towel!*

Young men of every generation are slow to realise how difficult it is to remove grime by washing. The housewife, looking at her towels, has needed little telling. Within recent years sodium phosphates have come to her help. New washing powders, anonymously containing Albright & Wilson's phosphate products — although hardly abolishing washdays — are making clothes cleaner and whiter with much less effort on the housewife's part.



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love for our young Queen,
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In this year of celebration,
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so economically, so leisurely,
so pleasantly, on a bicycle.

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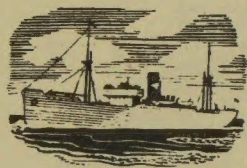
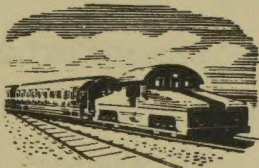
or Write to us for 'Wonder Wheels' Booklet to Dept. LN

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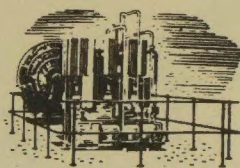
Under two Queens

WHEN the name British Thomson-Houston was first heard, in 1894, the main developments in electricity still lay ahead. But progress was rapid. As the Boer War ended, BTH was electrifying the Central London tube railway. Bleriot crossed the channel in his rudimentary airplane—and manufacture of Mazda tungsten-filament lamps began.



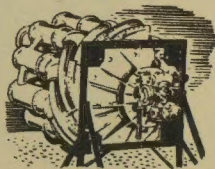
came and went, and in Britain was installed at

The first World War brought a halt to most non-armament development work, but by 1921 the first vessel fitted with BTH turbo-electric propulsion machinery was putting to sea. The 'flapper' fashions

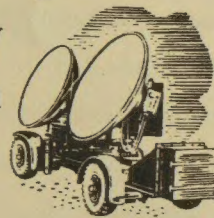


1930 the first steel tank rectifier in Hendon by BTH.

In the second World War BTH research in the new science of electronics, begun many years earlier, gave vital assistance in devising radar warning devices, just as the jet engine—developed at the Rugby Works—altered the course



of design in aviation as peace approached.



In this Coronation year, the British Thomson-Houston Company looks back proudly over its record during five reigns, and applies itself anew to the ever-urgent task of supplying industry with the most efficient and reliable electric equipment that can be devised.



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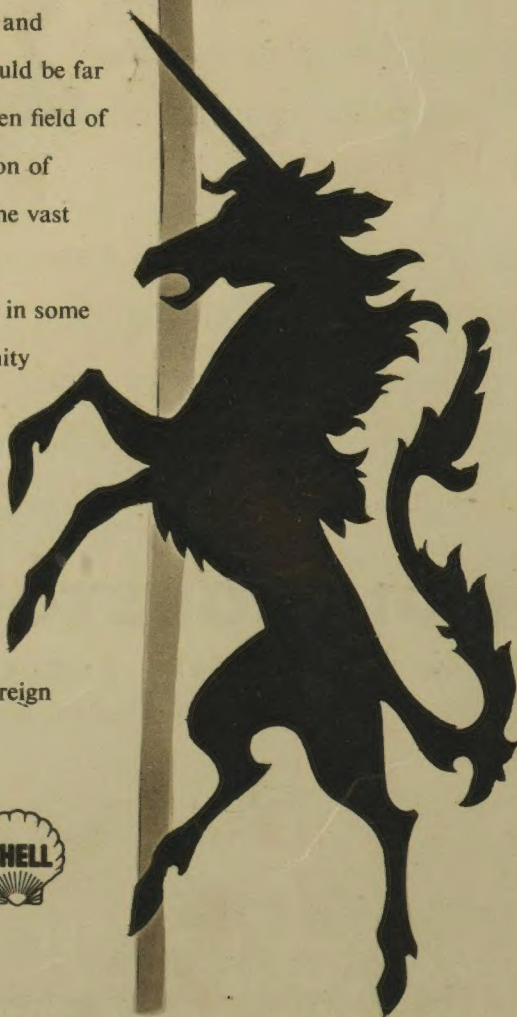
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**For the
Elizabethan era**

Without chemicals, standards of living everywhere would soon slip back into the Dark Ages; few modern industrial processes would be completed, farm crops would dwindle and our daily surroundings would be far less attractive. In our chosen field of enterprise — the distribution of the chemical products of the vast Shell organisation, in the United Kingdom — we do in some measure serve the community beyond the mere bounds of being in business for a living. This service we shall try to sustain and strengthen for all who can make use of it throughout Her Majesty's reign



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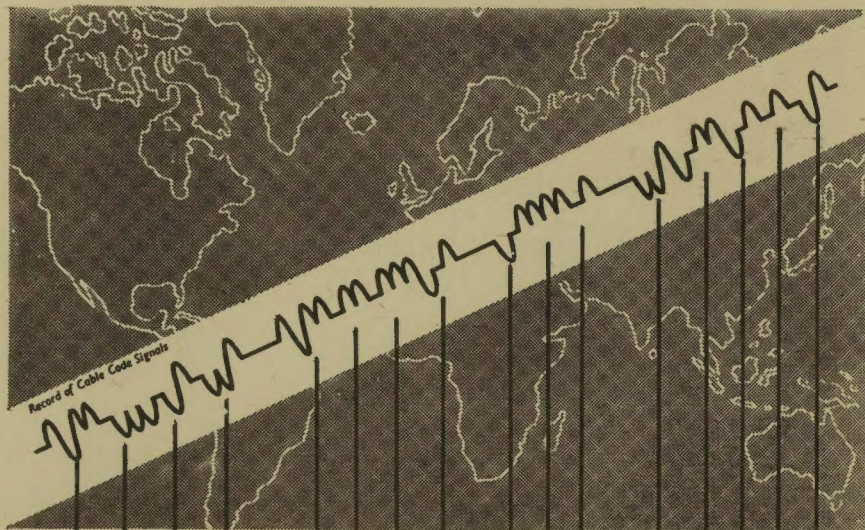
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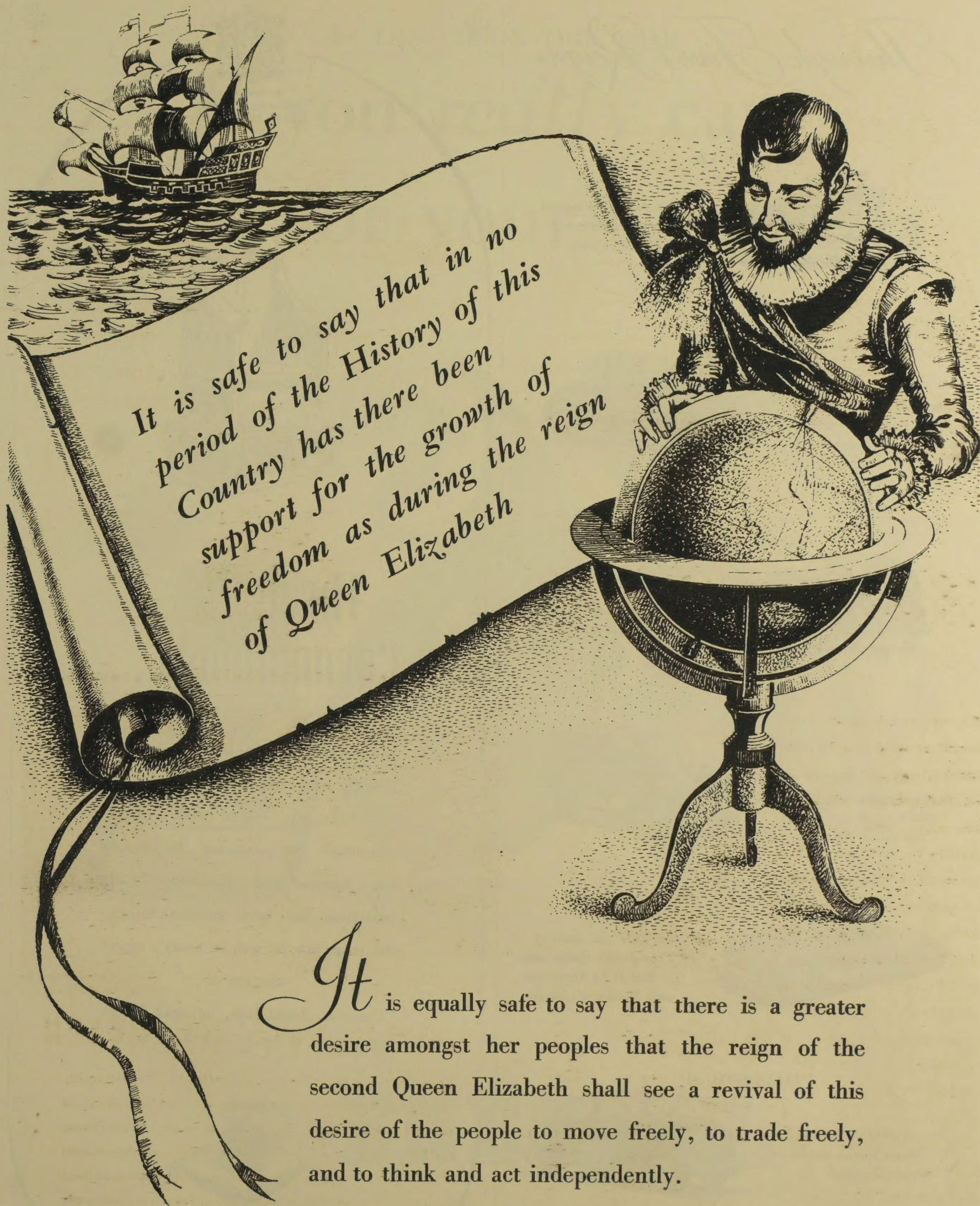


LONG LIVE THE QUEEN

From the many countries that compose our Commonwealth, messages of loyal greeting are pouring in. This great family of nations is spiritually united in a common homage to the Crown, whilst physical unity is provided by the cable and wireless circuits of Cable and Wireless Ltd. Despite ever-rising costs throughout the world, these channels of rapid communication are constantly maintained and extended to provide efficient links between the nations of the Commonwealth and between them and other countries.

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It is equally safe to say that there is a greater desire amongst her peoples that the reign of the second Queen Elizabeth shall see a revival of this desire of the people to move freely, to trade freely, and to think and act independently.

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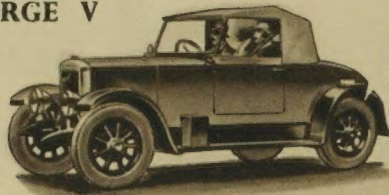
EDWARD VII



In 1906 Jowett's produced their first light car to run for a penny a mile.

GEORGE V

The 1926 Jowett Long two-seater was immensely popular.



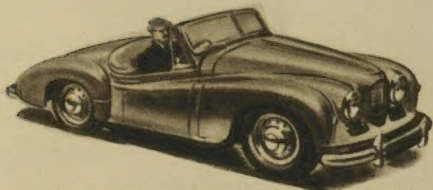
EDWARD VIII



In 1936 we came out with a four cylinder model — a flat four in fact.

GEORGE VI

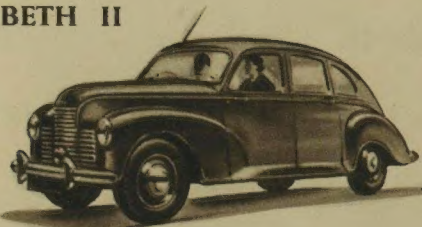
In 1946 the widely known Bradford commercial vehicles offered the most reliable, economical transport.



In 1950, 1951 and again in 1952 the Jowett Jupiter won its class at Le Mans—its only 3 years of entering.

ELIZABETH II

Now in 1953 the famous Jowett Javelin has the new Series III engine.



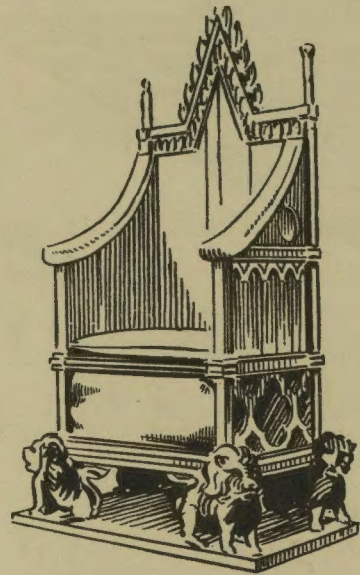
Jowett Cars Limited have been making cars and light commercial vehicles for half a century

JOWETT of Bradford

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*By Appointment
Silversmiths & Jewellers
to the late King George VI.*



Three Coronations...

have taken their place in Britain's Royal History since the Thermos Company, in 1907, first earned their rightful reputation for producing the world's finest vacuum ware. Just how well this reputation has been guarded through the years can be seen in today's superb selection of

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THERMOS

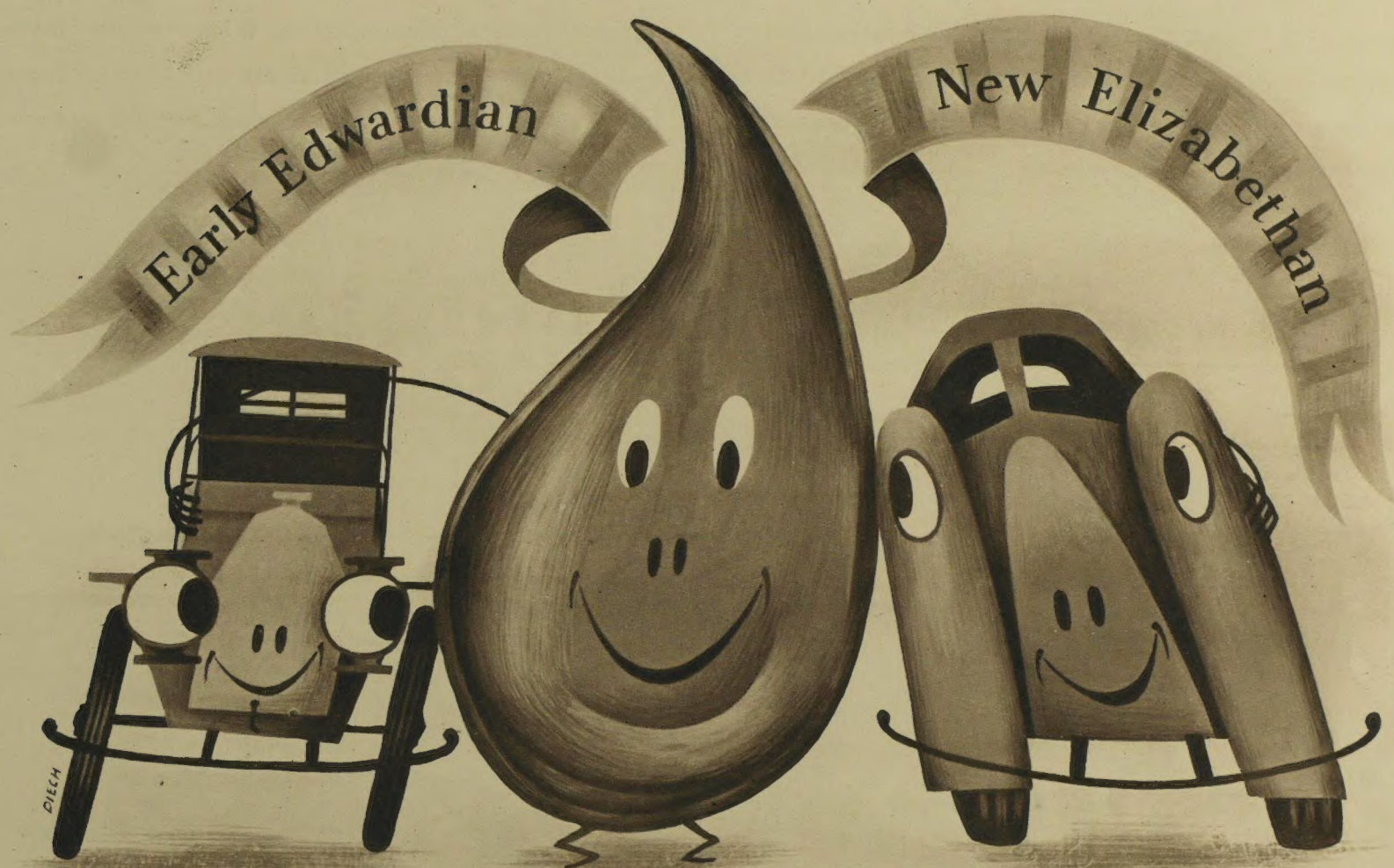
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HUMBER

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In stately procession or epic trials of endurance and speed * the HUMBER SUPER SNIPE is supremely equal to the occasion. Here is a car of fine appearance, luxurious appointments and immense power. Truly a great car !

** In a dramatic dash across Europe in mid-winter a Humber Super Snipe journeyed from Norway to Portugal—15 countries—in 90 hours. Another Super Snipe slashed 8½ days off the previous best time from London to Cape Town through trackless deserts, swamps and jungle.*

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An Esso photograph

Aluminium paint was used extensively at Fawley refinery. The covering power of this paint is of special value where large surfaces and temperature problems are involved.



Owners: Det Bergenske Dampskibsselskab

Launched by H.R.H. Princess Astrid of Norway, T.S.S. 'Leda,' built by Swan, Hunter & Wigham Richardson Ltd., has deckhouse, funnel and masts in aluminium alloy.



Designers: Fairmile Construction Co. Ltd.

Built for the Royal Pakistan Navy this mechanised landing craft in aluminium alloy shows substantial savings in draught, power and maintenance requirements.



de Havilland Aircraft Co. Ltd. photograph

Aluminium alloy sheet including the largest sheet sizes were supplied for the mainplane and fuselage skinning of the 'Comet' jet airliner.



Escalator Contractors: Waygood-Otis Ltd.

These 170-ft-long escalators to the Tyne Tunnel connecting Jarrow and Howden have newel end castings, cover strips and junction beads made of aluminium alloy.



Builders: Thomas Harrington Ltd.

The unladen weight of this complete aluminium chassisless coach compared favourably with the bare weight of the standard underfloor engined chassis.



Ack: Norman & Underwood Ltd.
Super Purity aluminium (99.99%) was used in re-covering the roof of Tempsford Church at Bedford.



Aygee Ltd. patent glazing

East Hall roof renovation at Alexandra Palace entailed considerable reduction in the weight of structure, effected by the use of 'Rigidal' Mansard corrugated aluminium sheet.



Pirelli - General Cable Works Ltd.

Aluminium fulfils the exacting requirements of a sheathing material and the substantial reduction in weight greatly facilitates laying these corrugated aluminium sheathed cables.

The wide variety of uses of aluminium in industry is illustrated by the photographs above showing some of the recent applications of this

metal. These include structural, mechanical and electrical engineering, land, sea and air transport and building construction.



Woodland



Sir Francis Drake



Grantham



Mr. Pickwick



Bulldog



A time to reflect on THE VALUE OF TRADITION

During the Coronation ceremonies crown and coronet, velvet and ermine, tabard and tunic, cockade and crested plume create a spectacle to excite the imagination. And tradition, that golden thread linking past achievement with present inspiration, fills our minds.

Not least of Britain's traditions is that of making fine pottery for the home. The first Doulton pottery, established in Lambeth in 1815, linked up with centuries of local ceramic activity and—through the delftware and stoneware potters—with yet older traditions reaching back to the ancient East. During the past 138 years the House

of Doulton has added several glorious chapters to the story of British pottery making. In 1887, Henry Doulton was knighted by Queen Victoria for his services to the industry and, in 1901, King Edward VII conferred on the Company the rarely bestowed right to use the word "Royal" in describing its products. Today, in the reign of our new Queen, Elizabeth II, Royal Doulton craftsmen are maintaining the Company's highest traditions. The work of their hands—including tableware in bone china and fine earthenware, Royal Doulton figures, animal models, Toby and character jugs, and decorated stoneware ceramics—is eagerly sought the world over.

ROYAL DOULTON



St. George



Daffy-down-dilly



DOULTON & CO. LIMITED, DOULTON HOUSE, ALBERT EMBANKMENT, LONDON, S.E.1

SEE what you BUY!



While supplies last this very special assortment of M & D Biscuits will be available in handsome souvenir tin

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Complete refills in 'see-what-you-buy' pack are also available.



M & D Coronation Assortment, illustrated above, is only one of the fine range of biscuits available in Meredith & Drew's well-known transparent top packs.

M & D BISCUITS ARE MADE BY MEREDITH & DREW LIMITED
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present their series of
Coronation Scarves
in pure silk

Royal cavalcade

Royal portrait

Royal pageant

Royal windsor

on sale now

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and leading stores throughout the country



Coronation Tea Party

The band and the sack race, the jam buns, the curate, the Boy Scout, the disapproving aunt—they are all here in this preview by artist Illingworth of a scene which will be enacted in thousands of British villages during Coronation week. And afterwards, for millions of homes in every part of the free world, the splendid happenings of a great day will be drawn, photographed, described—on paper.

Through paper their memory will be treasured for years to come. And that is just one more, happy, proof of the important part paper plays in our lives. On great days and ordinary days alike we are dependent in some way on one or more of Bowater's products.



THE BOWATER PAPER CORPORATION LIMITED
 GREAT BRITAIN • UNITED STATES OF AMERICA • CANADA
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In 1837, a young Queen came to the throne and was crowned a year later, so beginning what was to be a long and glorious reign.

That year too the Peninsular Company started with its fleet of tiny paddle steamers trading to the Iberian Peninsula.

Today the Peninsular & Oriental Steam Navigation Company now one hundred and sixteen years old, once more with humble duty loyally greets a young Queen. May her reign be long and glorious.



The New Government Offices, Whitehall Gardens.

Prominent on the Coronation Route are the new Whitehall offices constructed by Richard Costain Ltd., the first stage of which has now been completed as can be seen from the above illustration

Architect: E. Vincent Harris, R.A.

Consulting Engineers: R. Travers-Morgan & Partners.

**Richard
COSTAIN
Limited**

MAIN CONTRACTORS

Head Office: Dolphin Square, London, S.W.1 VICTORIA 6624

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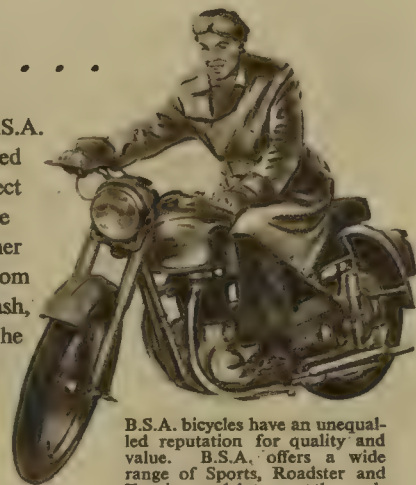


The Golden Hind

In Queen Elizabeth the First's reign Sir Francis Drake circumnavigated the world. He returned to England laden with treasures.

The Golden Flash

Today, the same bold vision carries B.S.A. products to all the markets of the civilised world, earning precious currency and respect for British workmanship and design. More people ride B.S.A. motor cycles than any other make, and with a range covering every class from the 125-c.c. Bantam to the 650-c.c. Golden Flash, they are supreme on the roads of the world.



B.S.A. bicycles have an unequalled reputation for quality and value. B.S.A. offers a wide range of Sports, Roadster and Touring models to meet the needs of all riders.



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Write for Catalogue stating whether motor cycle or bicycle to:
B.S.A. CYCLES LTD., 14, ARMOURY ROAD, BIRMINGHAM, 11



1760—THE O'NEILL HARP

The harp on the Guinness label is probably the oldest European harp. It was last played in 1760, the year after the first Arthur Guinness acquired the brewery in Dublin where Guinness has been brewed during ten reigns. The O'Neill harp is now in Trinity College, Dublin.

A Guinness Page for Coronation Year



1761—THE STATE COACH

Soon after George III's accession in 1760, the great gilded State Coach, that was to carry all his successors to the Abbey, was commissioned. Designed by Sir William Chambers, with panels painted by Cipriani and carving by Joseph Wilton, it was finished in 1761.



SUPPER FOR MR. DISRAELI

In 1837, the first year of Queen Victoria's reign, Disraeli wrote to his sister, Sarah:—"So, after all, there was a division in Queen Victoria's first Parliament—509 to 20. I then left the House, none of us scarcely having dined. The tumult and excitement unprecedented. I dined, or rather supped, at the Carlton with a large party of the flower of our side, off oysters, Guinness, and broiled bones, and got to bed at $\frac{1}{2}$ past 12. Thus ended the most remarkable day hitherto of my life."



A SOLDIER AT WATERLOO

This is a passage from the diary of a Cavalry officer wounded at Waterloo. "When I was sufficiently recovered to be permitted to take some nourishment, I felt the most extraordinary desire for a glass of Guinness. Upon expressing my wish to the doctor, he told me I might take a small glass... I thought I had never tasted anything so delightful... I am confident that it contributed more than anything else to the renewal of my strength."

From "Long Forgotten Days",
Ethel M. Richardson, (Heath Cranton, 1928)



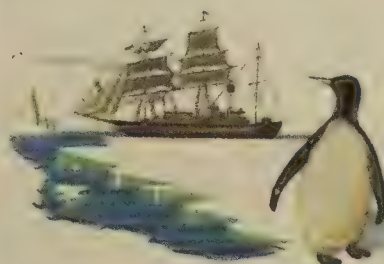
DICKENSIAN SCENE

It is well over a century since this illustration to the Pickwick Papers was published. That "Phiz" drew Sam Weller writing his Valentine in front of a Guinness placard shows how widely Guinness was known in the early eighteen hundreds. In "Sketches by Boz", among the chattels of Mrs. Bloss, "first there came a large hamper of Guinness's stout and an umbrella." And later: "Married!" said Mrs. Bloss, taking the pill and a draught of Guinness—"married! Impossible!"



Left: Guinness stone bottle, lined with glass, used not later than 1850.
Right: Guinness bottle today.

DISPATCHED WITH EXPEDITION



Guinness is a great traveller. A member of Sir Douglas Mawson's Antarctic Expedition of 1929 wrote: "The stores were in good condition after 18 years; cocoa, salt, flour and matches were actually used afterwards. There were also four bottles of Guinness which, although frozen, were said to have been put to excellent use."



GUINNESS IS GOOD FOR YOU

Copies of this advertisement may be obtained from Arthur Guinness, Son & Co. (Park Royal) Ltd., Advertising Department, Park Royal, London, N.W.10



The Coronation Chair

*'Hail to the crown by Freedom shaped—to gird
A British sovereign's brow! and to the throne
Whereon she sits! whose deep foundations lie
In veneration and the people's love.'*

after Wordsworth



A loyal tribute from the Standard Motor Company Limited, Coventry,
on the occasion of the Coronation of Her Majesty Queen Elizabeth II.
May she long reign over us in peace and prosperity.

THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 30, 1953.



HEAD OF THE COMMONWEALTH AND SOVEREIGN OF THE UNITED KINGDOM AND OF HER OTHER REALMS AND TERRITORIES: ·
H.M. QUEEN ELIZABETH II., WHOSE CORONATION TAKES PLACE IN WESTMINSTER ABBEY ON JUNE 2.

OUR NOTE BOOK

By ARTHUR BRYANT.

MY first Coronation was in 1902. But I was still under four, and my memory of the occasion is neither extensive nor reliable! So I have turned to the copy of *The Illustrated London News*, whose pages I must first have turned a few days after the event as I lay on the nursery floor, and have gazed again, after a lapse of half-a-century, at the pictures of that resplendent event and the letterpress accounts of it. It is staggering to the historical imagination to think how much has happened since that day, and somehow reassuring to reflect that the same distinguished and kindly editor who prepared this journal's wonderful Coronation issues then is still at work recording for posterity in the pages of the same journal the coronation of Edward VII.'s great-granddaughter. The continuity of English life is still a real thing, and perhaps the most valuable of all our social blessings. Even the blitzes and two generations of rebuilding the centre of London have not really affected it; looking at the pictures of the crowded, resplendent streets of 1902, they recalled at one and the same time the London of my childhood and the London of to-day. In Whitehall the present War Office was still then in embryo—an empty framework of hoarding, scaffolding and cranes, looking like a missing tooth in the great street. Yet the Banqueting Hall, the smaller houses near Charing Cross and Nelson's Column were very much as they are to-day; so were the Admiralty and the Horse Guards. And the corner of St. James's Park and the Mall, as pictured with the procession rounding it, looked, with the Duke of York's column and the fine houses of Carlton House Terrace, almost exactly the same. A nameless member of this journal's staff described it all beautifully—how the day "broke with a fair promise of sunshine and the sightseers who were early astir thought they might safely disregard the warning of the public prints which had bidden them provide themselves against a downpour"; the delight of the crowd at the sight of the Fijians in the procession "with their extraordinary coiffure and their flapping white petticoats . . . putting no restraint on the gladness of their expression," and the outburst of enthusiasm that broke out "when a plain brougham went by with the children of the Prince and Princess of Wales, little Prince Edward"—now the Duke of Windsor—"returning with his hand at the salute the welcome of the people." "Prince Edward's gravity and dignity," the writer added, "were irresistible." But I feel that I should be spoiling by too much anticipation the enjoyment of our own impending Coronation if I were to go on quoting accounts of an occasion which, though more than fifty years away, is so similar in most respects to our own. The gentleman who then wrote this page, Mr. L. F. Austin, had much, too, to say of the occasion in his "Note Book." And how well he did it; much better, I am afraid, than his unworthy mid-twentieth-century descendant, still at that time harmlessly immured in his nursery. He had just, he told the readers of that earlier time, paid "an aggravated income tax without a murmur"—that year, following the Boer War, it had risen to the staggering figure of 1s. 3d. in the £!—and so, having done his duty to the country, was able to devote his mind to the great events and sights of the day: the "astonishing equipages that thronged Victoria Street four abreast, with periwigged coachmen and gorgeous liveries"; the peers and peeresses struggling with unwonted robes and coronets and tucking the former up "like cumbrous and embarrassing petticoats"; the good-natured and well-behaved crowd with its surprising absence of hooligans; the little Commander-in-Chief, "Bobs"—the hero of England—looking as wiry and alert as though he were half his years; the Indian Princes, at whose splendid appearance and fierce air of devotion the cheering crowds "fell into a stillness as if suddenly conscious that the ceremonial had a meaning for these grim warriors not quite in harmony with our democratic notions"; the burst of strong emotion that ran through the crowds in the streets, and the splendid gathering in the Abbey when the Sovereign passed "without a shadow of the ill that had lain so heavily upon him," and which, it may be remembered, had all but snatched him from his people on the eve of his Coronation. And regretting his own inability

to compete adequately with the purple passages in the morning papers, Mr. Austin quoted one which had caused him to echo Thackeray's cry of anguish on reading Dickens's latest serial, "What is the use of trying to write against this?" "Who shall record," this nameless chronicler of the occasion had written, "the vision of grace, the dream of splendour, enshrined in the dim and distant mystery of the grey ages? It was exciting, intoxicating. It thrilled the blood like a trumpet, and smote the heart like sudden lightning." I dare say some of my contemporaries will be as eloquent! When a poor writer is having to compete with scores of brass bands, cheering multitudes, cloth-of-gold, crashing guns, jet fighters and the technical devices of television, news film and radio, he has to be if anyone is to take any notice of him at all!

King George V.'s Coronation I remember very well. It brought me and my schoolfellows a grand bonus in the shape of a week's holiday from school. I watched the procession from the wall of Marlborough House, looking—lucky lad that I was—both along the straight stretch of Pall Mall and up St. James's Street, and I doubt if anyone can have had a better view. I was a great connoisseur in those days of soldiers and soldiers' uniforms, which were not the drab affairs in khaki or commissionaire's blue which they have become to-day—for something has had to be sacrificed to pay for our vast, though perhaps not very decorative, Civil Service—but dazzling creations in scarlet and gold, cobalt blue and rifle green and, in the Colonial and Indian contingents, all the colours of the rainbow. George V.'s Coronation was the last great occasion on which that wonderful little Imperial Army paraded in its coloured splendour before it helped to save the world on the Marne and at first and second Ypres, and turned for ever khaki in the mud and dust of the Flanders and Artois trenches. I can still see it in imagination and memory, and recall the excitement of the great day, beginning for me with the thrill of reaching my father's office in the Palace by an unfamiliar route—to avoid the crowds—through interminable basement corridors, and thereafter a majestic walk, accompanied by a policeman, down the sanded Mall between lines of scarlet soldiers. I shall never know such glory again!

The last Coronation I saw from a lofty and rather overcrowded crag in the Abbey. I am glad to have attended one Coronation service—for it is a wonderful ceremony and an inherent part of English history—but it is far less exciting to watch than the procession through the streets. It is, after all, a religious service, and a deeply-moving one; and its main significance is not the spectacular. Looking back at my account of the scene, as long almost as the service itself—for there was plenty of newsprint in those still spacious days—there were one or two points in my otherwise trite observations and descriptions which still seem relevant and worth noting. One was

that the scene of all this national pageantry was once the private chapel of a monastery, the abbey of St. Peter, where generations of monks lived out their quiet lives of worship and routine among the marshes beside the blue, silent river flowing through the Middlesex and Surrey water-meadows towards London. Another—and this surely should please Mr. Bevan—is that the attendant aristocracy had reverted for the occasion, not only to the clothes of its fathers, but to their early-rising habits. For in that resplendent assembly of glittering feudal—and not so feudal—magnates and their ladies there could have been few, I reflected, who had not had to breakfast well before six o'clock! I noticed, too, two little girls, standing beneath me on either side of the Princess Royal, full of unconscious grace and conscious dignity, and wondered where history would bear them; and now one of them is about to stand in the Abbey for her own crowning. And, I think, as our lovely and gracious young Queen does so she will recall most vividly of that earlier ceremony what I also recall: the striking and touching humility with which her father, the greatest King on earth, stood in his hour of dedication to his supreme task while the Archbishop in his clear voice presented him to the people.



SHOWING THE CLOTH OF STATE BEARING THE RICH EMBROIDERY OF THE ROYAL ARMS ON WHICH OUR FINE COLOURED COVER IS BASED: THE THRONE DAIS IN THE ROYAL ROBING ROOM OF THE PALACE OF WESTMINSTER.

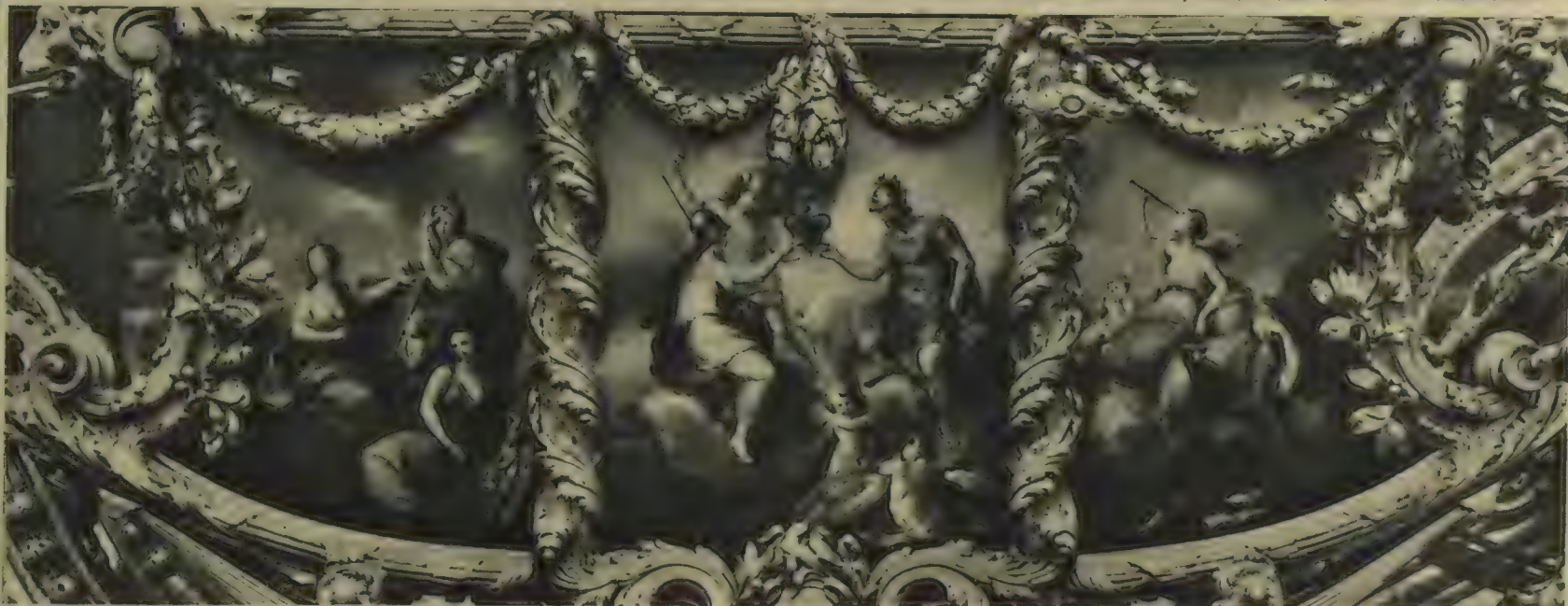
The cover of this issue, *The Illustrated London News Coronation Week Double Number*, bears a superb heraldic decoration with the Royal Arms in rich colour. It is based on the Cloth of State which hangs behind the Throne in the Queen's Robing Room at the Palace of Westminster. When the House of Lords was occupied by the Commons, between 1941 and 1950, following the destruction of the Lower House by enemy action, the Lords sat in the Royal Robing Room. The Ministry of Works undertook the reinstatement of the Lords' Chamber, and completed the work in 1952. Among other repairs carried out, the Coat of Arms on the Cloth of State was remounted on hand-loomed silk velvet. The tapestry is a superb example of heraldic decoration. The roses, thistles and shamrocks, floral emblems of England, Scotland and Ireland respectively, are used with admirable effect in the background and beneath the ribbon bearing the Royal Motto: "Dieu et Mon Droit." [Crown Copyright reserved.]



SHOWING THE ELABORATE DESIGN OF THE VEHICLE, WHICH INCLUDES EIGHT PALM-TREES SUPPORTING THE ROOF: A NEAR VIEW OF THE ALLEGORICAL PAINTINGS BY CIPRIANI ON THE OFF-SIDE PANELS. THE SUBJECTS INCLUDE HISTORY RECORDING THE EXPLOITS OF FAME, AND PEACE BURNING THE IMPLEMENTS OF WAR.



DRAWN BY EIGHT POSTILLION-DRIVEN WINDSOR GREYS AND ATTENDED BY WALKING GROOMS: THE STATE COACH, SUPPORTED BY TRITONS, THE FRONT TWO BLOWING CONCHES TO ANNOUNCE THE ARRIVAL OF MAJESTY, AND SURMOUNTED BY THE IMPERIAL CROWN UPHELD BY BOYS HOLDING THE SWORD, SCEPTRE AND INSIGNIA OF KNIGHTHOOD.



THE PANELS OF THE NEAR-SIDE OF THE COACH, PAINTED BY G. B. CIPRIANI, WITH, IN THE CENTRE PANEL, MARS, MINERVA AND MERCURY SUPPORTING THE CROWN OF BRITAIN, AND THE ARTS AND SCIENCES IN THE SIDE PANELS. THE STATE COACH HAS BEEN USED AT THE CORONATION OF EVERY BRITISH SOVEREIGN SINCE GEORGE IV.

THE CENTRE OF THE GREAT PROCESSION ON JUNE 2: THE GOLDEN STATE COACH IN WHICH THE QUEEN WILL DRIVE.

The State Coach, in which every British Sovereign has driven to Westminster since George IV., was ordered early in the reign of George III. It took two years to build, and its cost amounted to £7587 19s. 9½d. (exclusive of the fee of Sir William Chambers). Sir William is usually credited with the design, but some authorities believe he co-ordinated several designs and arranged for their execution. The panels were painted by G. B. Cipriani. The coach was first used by George III. to open Parliament in 1762. Edward VII. had the box-seat and State hammercloth removed

so that people might get a better view. Till then the coach had been driven six-in-hand, the two leaders driven by postillions, but since, all the horses have been postillion driven. The gorgeously fantastic design includes eight palm-trees supporting the roof, four tritons upholding the coach, the two in front blowing conches, while the Imperial Crown which surmounts the roof is held by three boys bearing the Sceptre, the Sword and the Insignia of Knighthood respectively. The vehicle weighs four stone, and has a pole 12 ft. 4 ins. long in the form of a bundle of lances.

WHOM THE QUEEN DELIGHTS TO HONOUR.

THE GREAT ORDERS OF KNIGHTHOOD, WITH NOTES ON THE ORDER OF MERIT AND THE COMPANIONS OF HONOUR.

THE most ancient Order of Knighthood existing to-day is the Most Noble Order of the Garter, which was founded by King Edward III. about August, 1348. The Order is limited to twenty-five Knight Companions, but extra Knights are admitted by special statutes. The Ladies of the Order are Queen Elizabeth the Queen Mother and Princess Wilhelmina of the Netherlands. The Insignia of the Order consist of the Riband, with the Lesser George pendent from it, worn over the left shoulder; the Collar with the George; the Star, worn on the left side, as are the Stars of all the Orders, and the Garter, edged with gold and bearing the motto "*Honi Soit Qui Mal Y Pense*," worn on the left leg below the knee. The Collar was added to the Insignia by Henry VII. between 1489 and 1502 and was similar to that worn by present Knight Companions, consisting of Badges bearing a Red Rose in enamel surrounded by the Garter and Motto. By a Statute of April 29, 1544, the design was altered so that the Badges were to bear alternately a Red-rose within a White and a White-rose within a Red, but very few of these Collars have been made. One was made for Queen Victoria, and another for her late Majesty Queen Mary in 1910. The Star was added to the Insignia by Charles I. between 1626 and 1629. The Prelate of the Order is the Bishop of Winchester, an office held by his predecessors since the Institution of the Order except for a few months in 1553. St. George's Chapel, Windsor, is the Chapel of the Order.

The Most Ancient and Most Noble Order of the Thistle was revived by James II. in 1687, and is limited to the Sovereign and sixteen Knights. The Star has in the centre the thistle, a recognised Scots emblem since about 1450, and bears the motto "*Nemo Me Impune Lacessit*." This and the Jewel which is worn on the dark-green Riband are illustrated on page 857. The Riband when instituted by James II. was Purple-blue watered, but its colour was changed to Green by a Statute of Queen Anne dated December 31, 1703. The Collar of the Order is composed of thistles and sprigs of rue alternately.

The Most Illustrious Order of St. Patrick was instituted by George III. in 1783 and was modelled on the Order of the Garter. No commoner has ever been appointed to this Order and no new appointment has been made since that of the Duke of Abercorn in 1922. The Star, which is illustrated on the facing page, shows the red Cross of St. Patrick surmounted by a green trefoil charged with three Imperial crowns, all within a blue circle, containing the motto "*Quis Separabit*" and the date MDCCLXXXIII. The Badge is worn on a light-blue Riband or may be suspended from the Collar if that is worn.

The Most Honourable Order of the Bath was revived by George I. in 1725, and the number of Knights Companions was limited to thirty-five. The Order was enlarged in 1815 and three classes were formed—Knights Grand Cross, Knights Commanders, and Companions, each of which has since been divided into two divisions, Military and Civil. Our illustration opposite shows the Star and the Badge of a G.C.B. (Military Division); the Badge is a white enamelled Maltese Cross edged with gold and terminating with small gold balls, having in each of the four angles a golden lion of England and in the centre the rose, thistle and shamrock issuing from a sceptre, between three Imperial crowns, all gold, within a crimson circle inscribed with the motto "*Tria Juncta in Uno*" and encompassed by two laurel branches issuing from a blue scroll with "*Ich Dien*" also in gold letters.

The Most Exalted Order of the Star of India, instituted in 1861, and the Most Eminent Order of the Indian Empire, instituted in 1877, were conferred upon persons who had rendered important services to the Indian Empire. Each has three classes—Knights Grand Commanders (G.C.S.I. and G.C.I.E.), Knights Commanders (K.C.S.I. and K.C.I.E.) and Companions

(C.S.I. and C.I.E.). The Badge of all three classes of the Star of India is an onyx cameo having the effigy of Queen Victoria thereon set in an ornamental oval circumscribed with the motto "*Heaven's Light Our Guide*" and surmounted by a five-pointed silver star. The Badge for the three classes of the Order of the Indian Empire is a red rose enamelled, having in the centre the effigy of Queen Victoria within a purple circle inscribed with the motto "*Imperatricis Auspiciis*."

The Most Distinguished Order of St. Michael and St. George was instituted by George III. in 1818. There are three classes—Knights Grand Cross, Knights Commanders and Companions. Our illustration opposite shows the Star of a G.C.M.G. and the Badge of all classes. The Star depicts the Arch-

angel St. Michael holding in his right hand a flaming sword and encountering Satan, a device which also appears on one side of the Badge, surrounded by the motto "*Auspiciis Melioris Ævi*," while on the reverse is St. George armed, on horseback, and encountering a dragon. The Riband is of Saxon blue, with a central scarlet stripe, richly watered, which passes from the right shoulder to the left side.

The Royal Victorian Order was instituted by Queen Victoria in 1896 and is conferred upon persons who have rendered important or personal services to the Crown. There are five classes—Knights and Dames Grand Cross, Knights

and Dames Commanders, Commanders and Members of the Fourth and Fifth Classes. Our illustration opposite shows the Star of a Grand Cross, and the Badge of all classes, both having in the centre the cypher of Queen Victoria surrounded by the motto of the Order, "*Victoria*." The Badge is worn suspended from a dark-blue Riband edged with three stripes of red, white, red, on either side.

The Most Excellent Order of the British Empire was instituted by King George V. in 1917 and was the first Order of Knighthood to which women were admitted. There are five classes—Knights and Dames Grand Cross, Knights and Dames Commanders, Commanders, Officers and Members. The illustration on the facing page shows the Star of a G.B.E. and the Badge of all classes, a cross patonce enamelled pearl, edged with gold, and surmounted by the Imperial Crown. In the centre of each is a gold medallion having the effigies of King George V. and Queen Mary in profile, surrounded by the motto "*For God and the Empire*." The Riband of the Order was originally purple but it is now rose-pink, edged with a pearl grey stripe.

The Order of Merit was instituted by King Edward VII. in 1902 and is limited to twenty-four Ordinary Members, "who shall be persons who have rendered exceptionally meritorious services in the Navy and Army or towards the advancement of art, literature and science." There are two classes, Military and Civil. The Badge is worn suspended from the Riband round the neck and consists of a red and blue enamelled cross, having on one side the motto "*For Merit*" and on the reverse the cypher of King Edward VII. The Badge of a Military Member has crossed swords behind it.

The Order of the Companions of Honour is limited to fifty members, both men and women being eligible, and was instituted in 1917. It is conferred upon persons who have rendered conspicuous service of national importance. The Badge bears a representation of an oak-tree, with a shield of the Royal Arms hanging from a branch, and to the left an armed knight on horseback, all within a blue circle inscribed with the motto "*In Action Faithful and in Honour Clear*." It is worn suspended from a carmine Riband round the neck by men and by women attached to the Riband tied in a bow on the left shoulder.



TO BE WORN BY THE GARTER KNIGHTS BEARING THE CANOPY: FULL DRESS ROBES OF THE ORDER OF THE GARTER.

The Mantle is of dark blue velvet lined with white, with a representation of the Garter encircling the Cross of St. George on an escutcheon argent embroidered on the left shoulder. The Hood is of crimson velvet and the Surcoat of crimson velvet, lined with white taffeta.



THE ROBES OF A KNIGHT GRAND CROSS (MILITARY DIVISION) OF THE MOST HONOURABLE ORDER OF THE BATH.

The Mantle of a Knight Grand Cross is of crimson lined with white and tied with a cordon of white silk with two tassels of crimson silk and gold attached thereto. On the left side of the mantle below a white silk lace is embroidered a representation of the Star of a Knight Grand Cross.



WORN ON THE LEFT LEG BELOW THE KNEE: THE GARTER OF THE MOST NOBLE ORDER OF THE GARTER.

The Garter is of dark blue velvet, edged with gold, bearing the motto "*Honi Soit Qui Mal Y Pense*," in gold letters, with buckle and pendant of gold, richly chased.



The Most Noble Order of the Garter



The Most Ancient and Most Viable Order of the Thistle



The Most Illustrious Order of Saint Patrick



The Most Honourable Order of the Bath (Military)



The Most Distinguished Order of St. Michael and St. George



The Royal Victorian Order



The Order of Merit (Civil)



The Most Excellent Order of the British Empire



The Order of the Companions of Honour

ADDING SPLENDOUR TO THE CORONATION PAGEANTRY: GREAT ORDERS OF KNIGHTHOOD AND OTHER HIGH DECORATIONS WHICH WILL BE IN EVIDENCE IN WESTMINSTER ABBEY ON JUNE 2.

The dazzling scene on Coronation Day will be further enhanced by the insignia of the great orders of knighthood and other high decorations which will be worn. The Most Noble Order of the Garter, founded by Edward III. in 1348, is the most ancient Order of Knighthood existing. On this page we illustrate the Star, and the Lesser George which is worn pendent from the dark-blue Riband. This great Order is limited to twenty-five Knights Companions, and in recent centuries it has seldom been conferred on anybody below the rank of a peer, though notable exceptions in our own time

are A. J. Balfour (1922), who was created K.G. two months before receiving the earldom; Austen Chamberlain (1925) and Sir Winston Churchill (1953). Mr. Baldwin's Knighthood of the Garter and his earldom were announced on the same day in 1937, but he was Sir Stanley Baldwin for about a week before the patent of his peerage had passed the Great Seal. On this page we include the Order of Merit and the Order of the Companions of Honour as being very high distinctions, although not Orders of Knighthood and carrying no special titles or personal precedence.



THE FALCON OF THE PLANTAGENETS. SILVER, WITH BEAK AND LEGS GOLD. ITS SHIELD SHOWS A FALCON WITHIN A PETERLOCK, A FAVOURITE BADGE OF KING EDWARD IV., ON A FIELD OF THAT KING'S LIVERY COLOURS.



THE GRIFFIN OF EDWARD III.—FROM HIS PRIVY SEAL. GOLDEN, WITH ITS BEAK AND CLAWS RED. IT CARRIES THE BADGE OF THE HOUSE OF WINDSOR ON A FIELD OF THE PRESENT ROYAL LIVERY COLOURS.



THE WHITE HORSE OF HANOVER.—FROM THE ARMS BORNE BY THE HANOVERIAN KINGS. PAINTED SILVER AND BEARING A SHIELD OF THE ROYAL ARMS AS THEY WERE DURING THE YEARS 1714 TO 1801.



THE LION OF ENGLAND—THE DEXTER SUPPORTER OF THE PRESENT ROYAL ARMS. GOLD, WITH THE ROYAL CROWN ON ITS HEAD AND WITH CLAWS AND TONGUE RED. IT BEARS THE PRESENT ROYAL ARMS OF ENGLAND.



THE UNICORN OF SCOTLAND—THE SINISTER SUPPORTER OF THE ROYAL ARMS. SILVER, WITH MANE, HORN, HOOVES, BEARD, TAIL AND CHAIN OF GOLD. IT BEARS THE PRESENT ROYAL ARMS OF SCOTLAND.



THE BULL OF LIONEL, DUKE OF CLARENCE, AN ANCESTOR OF THE YORKIST AND TUDOR SOVEREIGNS. BLACK, WITH GOLDEN HOOVES AND HORNS, BEARING THE ROYAL ARMS AS USED FROM HENRY IV. TO ELIZABETH I.



THE WHITE LION OF MORTIMER—A BADGE OF THAT FAMILY, ANCESTORS OF THE YORKIST KINGS. SILVER, WITH BLUE TONGUE AND CLAWS. BEARING THE WHITE ROSE OF YORK ON SOLEIL ON YORK LIVERY COLOURS.



THE YALE OF THE BEAUPORTS—A HERALDIC CREATURE, SUPPORTER OF THE BEAUPORT ARMS. SILVER, WITH GOLD SPOTS, HOOVES, HORNS, TUSKS AND HAIR. BEARING A CROWNED TORTICOLLIS ON A FIELD OF BEAUPORT COLOURS.



THE GREYHOUND OF THE TUDORS—A SUPPORTER OF THE ROYAL ARMS OF HENRY VII. SILVER, WITH A RED COLLAR EDGED AND STUDDED WITH GOLD AND WITH A GOLD RING IN FRONT. BEARING THE CROWNED TUDOR ROSE ON TUDOR LIVERY COLOURS.



THE DRAGON OF THE TUDORS—A SUPPORTER OF THE ROYAL ARMS OF HENRY VII. RED, SHADING TO A GOLDEN BELLY. BEARS THE ARMS OF LLYWELYN AB GRUFFYDD, NOW BORNE IN PRETENCE BY PRINCES OF WALES.

"THE QUEEN'S BEASTS": THE HERALDIC ANIMALS WHICH ADORN THE CORONATION ANNEXE TO THE ABBEY

The ten "Queen's Beasts" which we show on these two pages were especially designed as part of the decorative scheme for the Coronation Annexe to Westminster Abbey. They have been designed by Mr. James Woodford, R.A., who has worked in close co-operation with the Ministry of Works Chief Architect, Mr. Eric Bedford, A.R.I.B.A., while authentic heraldic advice has been given by the Hon. Sir George Selwyn, C.V.O., Garter King of Arms, assisted by Mr. H. Stanford London, F.S.A., the well-known scholar of medieval heraldry, who on

May 1 was appointed Norfolk Herald of Arms Extraordinary. The Beasts and their emblazoned shields are taken from heraldic devices used by her Majesty's ancestors and their sources, colours and the arms they carry are separately described under the separate photographs. These photographs were taken from Mr. Woodford's original miniature models—each about 9 ins. high. These were then enlarged to scale in clay upon wooden armatures to a uniform height of 6 ft. At this stage each Beast weighed about half a ton.

(Photographs Crown

AND EMBLEMATICALLY RECORD THE LINEAGE AND ANCESTRAL GLORIES OF OUR GRACIOUS QUEEN.

figure, the final figure was then cast in plaster and the completed work given a protective coating of paint. Each statue when completed weighs between 3 and 4 cwt. The sculptor (who has had as assistants in the work Mr. Leslie Sandham and Miss Jean Ralston) said that the Falcon proved hardest to create as "it is not easy to depict gracefully a bird sitting down and supporting a shield." He also maintained that the Lion of England, which stands guard at the Royal entrance to the Annexe, is his own favourite, wearing as it does that expression

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of "ferocious loyalty" which the Minister of Works, Mr. David Eccles, said he hoped would be visible on the "aristocratic faces" of the Queen's Beasts. The most unfamiliar of the ten heraldic animals is certainly the Yale of the Beauports. The Yale is a form of heraldic antelope, with a number of aspects of the boar. Margaret Beauport, who was the mother of King Henry VII., was a descendant of King Edward III. The Mortimers entered the Royal line by marriage into the House of Clarence and so were ancestors of the Yorkist Kings.

"A LITTLE BOOKE WITH A CRUCIFIXE . . ."

A Little-known Survivor of the Ancient English Regalia.

By MICHAEL HARRISON.

WHEN, with the execution of King Charles the First, the Leaders of the Commonwealth found themselves settled firmly (even if only temporarily) in power, one of their first acts was to order the dispersal of the ancient Regalia of England.

The Black Prince's "Balass" ruby went for £4; the embroidered fillet worn by the Confessor's Queen was given away as "worth nothing," and as Edward the First had captured the ancient Scottish Regalia at the same time as he had captured the Stone of Scone, that Regalia went too.

Now, we know that there were some persons who did not share Cromwell's confidence in the stability of the new régime, and many of the treasures sold by the Commonwealth were bought by such persons, to be held against a possible restoration of the Monarchy. It was in this fashion that the Black Prince's ruby, the Coronation Spoon and Ampulla, and Le Sueur's wonderful bronze statue of King Charles the First were saved from the brutal vandalism of the Cromwellians.

The treasures saved do not make (officially, at any rate) a very long list, but I have long been of the opinion that the list would be considerably longer had those private persons who had acquired Royal and State treasures given them up at the Restoration. Often the reason for the treasures not having come back into the possession of the Crown is that they were sold before the Restoration, and had gone beyond any possibility of their being recovered. This certainly happened to the diamond ear-rings worn by Queen Elizabeth the First at her Coronation, although her pearl ear-rings were recovered, and now hang from the hoops of the Imperial State Crown.

But of all the scattered treasures of England which, after many years, have turned up again, none, I think, has so miraculously survived, nor is of a more dramatic interest, than a small, shabby book in the British Museum.

It is now kept in a modern leather case, and I must confess to a quickening of the pulse as I opened the lid of the modern case, and took out the "little booke with a Crucifixe," on which the Coronation Oath was taken by nearly all, if not all, our Sovereigns, from Edward the First to Charles the First.

The first reference to the book is in Powell's "Repertoire of Records," which was published in quarto in 1631. Apparently, at the time of Powell's compilation, the book was in the Exchequer's safe keeping, for the entry, "Item: a little booke with a Crucifixe," is in the part dealing with the Exchequer's records. It is thus possible that the book had gone out of use for Coronations after the accession of Henry VIII., and before that of his son, Edward VI., later being used to administer the oath to the Barons of the Exchequer, and other high legal dignitaries. Great changes in the ritual and the management of the Coronation were made by the advisers of Edward VI., and for this reason the book may have gone out of use after the Coronation of Henry VIII. On the other hand, there is no direct reference to its having been suspended before the Great Rebellion, and it may have been the privilege of the Exchequer to guard the book, just as the Deans of Westminster have always had the privilege of acting as guardians of the *Liber Regalis*, the ancient early fourteenth-century ritual of Coronation.

The "little booke," when opened and examined, holds an astonishing surprise. One expects to find an Old or a New Testament—and here are Lessons in Latin, from the Four Gospels, together with all the Gospel of St. John up to Ch. XX. 19 (the rest is lost)—but what one is certainly not prepared for are the other items, which make up a good half of the volume.

For, bound stoutly in thick oak boards, covered with leather, and with brass corner-pieces, decorated with fleurs-de-lys, stars and comets, is a quite bewildering hodge-podge of documents, which can only have been added to the original twelfth-century Gospel extracts in order to make a slim volume more imposingly bulky. That, indeed, is the only possible reason that I can suggest for binding up, with the Gospel of St. John, and the narratives of the Nativity, Baptism and Passion, such extraordinarily unsuitable matter as, for instance, M.S. notes chiefly relating to Exchequer business. There are notes of committal of Sheriffs' attorneys and others, for debts due to the Exchequer, and of their release. There are notes of the time of Henry VI., Edward IV. and Henry VIII., but there is also a mandate of Edward I. on the subject.

A little more suitable, one feels, to be bound up with the Gospels, are hymns, with music—all beautifully written in coloured inks—for the vigils of the Ascension, of St. Katherine, and of St. Nicholas, all of the fifteenth century.

But immediately after the hymns, the highly material tone comes back again with extracts from the Red Book of the Exchequer, contemporary notes of the capture of Berwick (May 30, 1296), of the departure of Edward III.

from Harwich (July 16, 1338) and of his return to that port on February 20, 1340. To an exquisitely-written Calendar of the fourteenth century, which notes the marriage of Richard II. to Anne of Bohemia (January 20, 1382), additions have been made in a rough hand. These record the days on which Easter fell in various years of Richard II. and Henry VI.; a great earthquake in London (May 21, 1382) and a fight with the followers of Jack Cade on London Bridge (July 5, 1450).

Tudor "realism" is almost startlingly evident in the oath of loyalty to

Henry VIII.—also bound in with the Gospels and the Exchequer accounts. For, if we examine the phrase, "to the heires of his bodie of hys most and enteyrly beloved lawfull wife quene Jane begotten," we see that the name "Jane," has been substituted for an earlier "Anne"—though the phrase "lawfull wife" does not, of course, alter. Again, another passage in the same oath of loyalty sheds unexpected light on Henry's intentions, and refutes the often-made claim that Bluff King Hal intended to act unconstitutionally.

"And further," the oath runs, "to the hopes of our said sovereign lorde accordyng to the lymtyatyon yn the Statute made for the suertie of hys successyon yn the Crown of thys realme . . ." The King abides by the constitution.

And now for the "little booke" itself. It is—now that its additions are bound in—a thick volume of 92 folios, including the two leaves lining the cover; these two leaves containing fragments of a theological treatise of the fourteenth century. The leather-covered boards, of (now worm-eaten) oak, are original, as are the brass corner-pieces and the stout brass snap-catch, which still works perfectly. But the book has been repaired, and the modern leather spine bears the words:

PASSIONALE/MEMORANDA/
DE/SCACCARIO

"Scaccario" being low Latin for "exchequer." The end-papers of the book bear the names of some of the owners through whose hands it passed between its leaving the Exchequer and its coming to rest in the British Museum. The first name, in order of time (1545), is that of Richard Hodgkis. There are the names of Thomas Martin of Palgrave, the antiquary (1697-1771), John Ives, with the date 1772 (he died four years later); John Jackson—in a bogus mediaeval style (1779), and Thomas Astle (1735-1803), who was Keeper of the Records at the Tower of London. Though there is no inscription to record the fact, the book passed to the possession of the Duke of Buckingham and Chandos, and from his splendid library at Stowe, eventually came to the British Museum.

I find the earliest dates most significant. It looks as though, in preparation for the "Protestantizing" of the Coronation Ritual, Cranmer and his colleagues decided to leave the book—as other objects—out of the Regalia; and so Richard Hodgkis got possession of it, in 1545, as Henry VIII. was near his death.

But, as we know, Mary Tudor restored the ancient ritual, according to the *Liber Regalis*, and Elizabeth not only did not abolish the ancient ritual restored by her Catholic sister, Mary, but—as the draft programme for her Coronation shows—made great insistence on the Oath. I can not help thinking that the long gap between the dates of the first two owners—Richard Hodgkis, 1545, and Thomas Martin, born after the Restoration—is to be accounted for most plausibly on the assumption that, with the abolition of the new "Protestantized" ritual introduced for the Coronation of Edward VI., Elizabeth recovered the "little booke" from Richard Hodgkis. It then remained in the Royal ownership until the Regalia were dispersed by the Commonwealth.

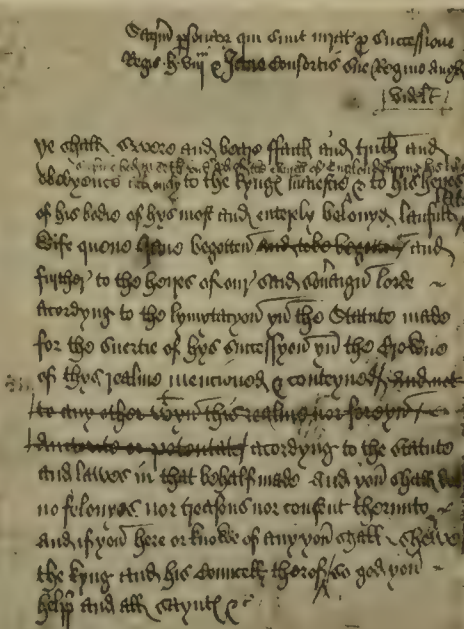
The reason why the Protestant ministers of Henry VIII. held the "little booke" unsuitable for retention among the Regalia is simple to see. An ancient crucifix adorns the back cover of the volume, and this crucifix—bronze gilt—is one of the most fascinating features of this ancient Coronation Testament, for the figure of Our Saviour is different in some unusual and important respects.

Byzantine craftsmen, established at St. Albans, made that city a centre of high artistic achievement in the eleventh and twelfth centuries; and the Crucifix on the "little booke" shows more than a trace of Eastern influence in its design. Stark, and—at first sight—crudely primitive—the figure is modelled with a harsh simplicity which, first obscuring, later emphasises its underlying realism.

As a work of art, worthy of the best traditions of our mediaeval artists, the "little booke" should be brought out of its too-long-protracted retirement. As the Testament on which our Kings and Queens for centuries took the Oath to uphold the laws of this Realm, the "little booke with a Crucifixe" has been too many years separated from the Regalia among which it belongs.



ON THE BACK COVER OF THE "LITTLE BOOKE," WHICH MR. HARRISON SEEKS TO IDENTIFY WITH A TREASURE OF THE ANCIENT ENGLISH REGALIA: A CRUCIFIX OF BRONZE GILT, "A WORK OF ART, WORTHY OF THE BEST TRADITIONS OF OUR MEDIAEVAL ARTISTS."



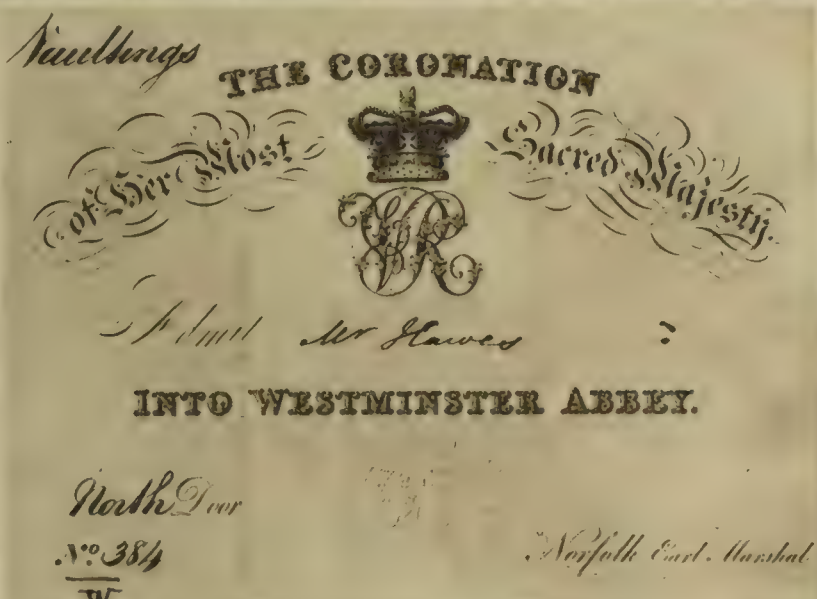
FROM ONE OF THE MISCELLANEOUS PAGES BOUND UP IN THE "LITTLE BOOKE," DISCUSSED ON THIS PAGE: AN OATH OF LOYALTY TO HENRY VIII.

Part of the oath reads: "Ye shall swere and have faith and truth and obedience . . . to the kynges majestie and to the heires of his bodie of hys most and enteyrly beloved lawfull wife Quene Jane begotten." "Jane," it will be noticed, has been written over an erased "Anne" and before "wife" the word "late" has been inserted.

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FOR THE CORONATION OF KING WILLIAM IV. AND QUEEN ADELAIDE—THE FIRST TO BEAR THE SEAL OF THE EARL MARSHAL, THE 12TH DUKE OF NORFOLK, AFTER THE REMOVAL OF THE DISABILITIES OF THE ROMAN CATHOLICS.



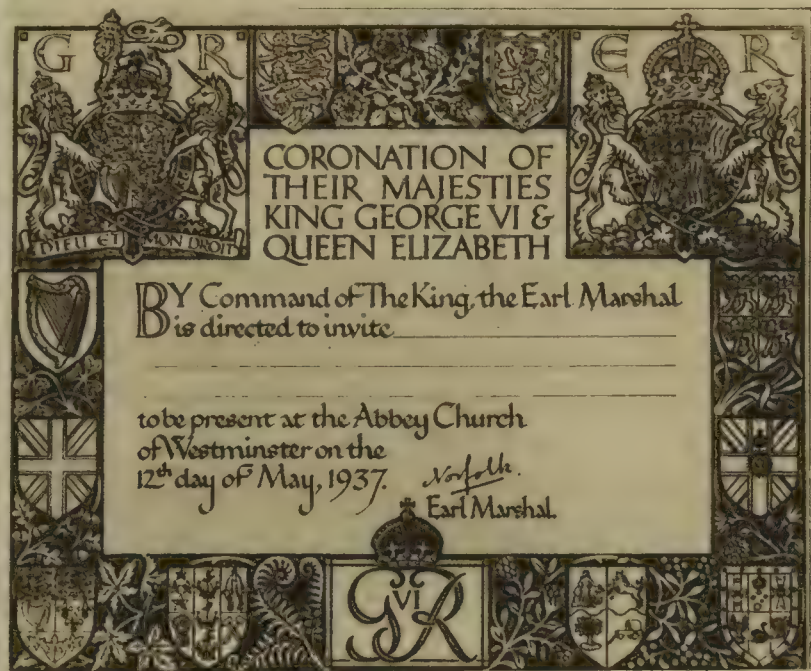
AN INVITATION CARD FOR THE CORONATION OF QUEEN VICTORIA: SIMPLE, LIKE THAT OF WILLIAM IV., AND IN THE SAME STYLE, POSSIBLY FROM THE HAND OF THE SAME DESIGNER. ALSO ISSUED BY THE 12TH DUKE OF NORFOLK.



THE RICH AND IMPRESSIVE CARD FOR THE CORONATION OF KING EDWARD VII., BEARING HIS ARMS AND THOSE OF QUEEN ALEXANDRA, AND INCORPORATING MANY EMBLEMS OF THE EMPIRE.



WITH A SYMBOLIC FIGURE AGAINST A BACKGROUND OF SEA—APPROPRIATE TO A SAILOR KING: THE CARD FOR THE CORONATION OF KING GEORGE V. AND QUEEN MARY. IT ALSO CONTAINS EMBLEMS OF THE EMPIRE.



THE CARD OF KING GEORGE VI. AND QUEEN ELIZABETH, WHICH INCORPORATES MANY COMMONWEALTH FLORAL EMBLEMS (INCLUDING THE LEEK) AND SHIELDS.



THE INVITATION CARD TO THE CORONATION OF QUEEN ELIZABETH II.: ELEGANT AND SIMPLE, YET INCORPORATING THE REGALIA AND MANY FLORAL EMBLEMS.

FROM WILLIAM IV. TO ELIZABETH II.: CORONATION INVITATION CARDS THROUGH ONE HUNDRED AND TWENTY-TWO YEARS.

Invitation cards to the Coronations of the Kings and Queens of England, beside their intrinsic interest, not only throw light on what may be described as official taste in the art of the day, but also on the standing and mystique of the Crown at the time. The present series which we show starts at an appropriate point for this purpose—the Coronation of William IV.—for this constituted a new beginning. The card of George III.'s Coronation was a fine but purely Royal document. That of George IV. was a magnificent affair and did incorporate some national symbols, but his extremely costly Coronation was the cause of great unpopularity. In reaction and also as being in tune with William IV.'s bluff simplicity, the card for the Coronation of King William and Queen Adelaide is of the utmost simplicity, bearing only the two Royal cyphers. This, incidentally was the first to bear the imprint of the Earl Marshal, following the removal of the disabilities of the Roman Catholics. Previous cards had been issued by the Deputy Earl

Marshal, Lord Howard of Effingham. The card for Queen Victoria's Coronation is very similar and was also issued by the 12th Duke of Norfolk. Queen Victoria's reign was marked by the growth of the Empire and of the prestige of the Crown; and the card of Edward VII. is a rich and elaborate affair, with many crowns and emblems of the United Kingdom and the Empire interwoven. The card of King George V. includes the Orb and Sceptre, emblems of the Empire, and the sea, in allusion to the King's naval career. The card of King George VI., is richly heraldic, with shields of the members of the Commonwealth (including India) and with a wealth of floral emblems (including, for the first time, the leek). The card for this year's Coronation includes all the principal items of the Regalia, reduces the heraldry to the minimum, but includes a wealth of floral emblems, including for the first time lotuses for India and Ceylon, and cotton, jute and wheat for Pakistan. This last card was designed by Miss Joan Hassall, R.E.



STREETS ALONG WHICH HER MAJESTY'S SUBJECTS AND FOREIGN VISITORS WILL MASS TO SEE QUEEN ELIZABETH II. PASS ON HER CORONATION DAY: THE ROUTE, WITH APPROXIMATE TIMES WHEN THE STATE COACH WILL REACH KEY POINTS.

Tuesday, June 2, 1953, will be a solemn yet a joyous day, for though the Coronation ceremony is a deeply significant religious rite, the Crowning of our young Queen Elizabeth II. is a proper occasion for festivity and rejoicing. The streets of her capital are dressed in her honour, gay with flags, decorative arches, heraldic devices and national symbols. Every available place on stands, in windows and along the route will be occupied by her Majesty's subjects or visitors from abroad who have come to join with members of the British Commonwealth of Nations in their observance of this historic day. On this page we give a map showing the processional way from Buckingham Palace to Westminster Abbey and back by a longer route, with the approximate times at which the State Coach in which her Majesty will ride is scheduled to pass various key points as officially given on May 15. It will be remembered that on the processional rehearsal of May 10, the timing was so perfect that the various sections moved exactly according to the schedule; so it is unlikely that there will be any deviation from the officially laid-down

time table. For the first time in the history of the world a Coronation Procession and part of the Ceremony of Crowning will be televised. Television cameras are being installed at Buckingham Palace, the Embankment, Hyde Park and inside the Abbey; and B.B.C. observers will be stationed at Buckingham Palace, Trafalgar Square, Westminster Abbey and the Annexe, Pall Mall, Marble Arch and Piccadilly Circus, so that spectators on the route will be informed of the processional progress at points other than where they actually wait; and people in their own homes or outside the Processional area will be able to participate in the great occasion by hearing it described, or to see, by means of television, the unfolding of the events of Coronation Day. The troops lining the route will be as follows: *The Mall*, Brigade of Guards; *Trafalgar Square to the Abbey*, and back, the Royal Navy, with Officer Cadets of all three Services in *Parliament Square*; *Cockspur Street*, Canadian Military Forces; *Pall Mall to Marble Arch*, the Army; and *Oxford Street back to the Haymarket*, Royal Air Force.

Photograph by Hunting Aerosurveys.



THE ROYAL CHILDREN WHO WILL ATTEND THE CORONATION, AND OUR YOUNGEST PRINCESS WHO WILL STAY AT HOME: HER MAJESTY THE QUEEN'S SON AND DAUGHTER, THE DUKE OF CORNWALL AND PRINCESS ANNE, AND (BELOW) HER FIRST COUSINS, THE YOUNG PRINCES OF GLOUCESTER AND OF KENT.

IT has been announced that her Majesty's son, the Heir Apparent to the Throne, H.R.H. the Duke of Cornwall, will be present in Westminster Abbey on June 2 for some part of the Coronation Service of his mother, Queen Elizabeth II.; but that Princess Anne, his young sister, will not come to the Abbey. The Duke of Cornwall was born on November 14, 1948; and Princess Anne on August 15, 1950.



PRINCE MICHAEL OF KENT.



PRINCE WILLIAM OF GLOUCESTER.



PRINCE RICHARD OF GLOUCESTER.

T.R.H. the Duke and Duchess of Gloucester will be accompanied by Prince William and Prince Richard [born on December 18, 1941, and August 26, 1944, respectively] when they drive to the Coronation in the carriage procession of Princes and Princesses of the Blood Royal. Prince Michael of Kent, born on July 4, 1942, will drive with the Duchess of Kent, his brother the Duke, and his sister.

THE YOUNG HEIR APPARENT AND PRINCES WHO WILL ATTEND THE CORONATION; AND THE PRINCESS WHO WILL NOT.



THE ELEVEN-YEAR-OLD PRINCESS ELIZABETH AT THE CORONATION OF HER FATHER, GEORGE VI.: THE QUEEN WEARING THE CORONET SPECIALLY MADE FOR HER.

HER MAJESTY THE QUEEN will wear two Crowns on June 2—St. Edward's Crown, which the Archbishop of Canterbury will place on her head at the supreme moment of the solemn Coronation Service; and the Imperial State Crown, which she will wear when she leaves the Abbey. These Crowns, which are part of the Regalia, must

not be confused with other great adornments which her Majesty wears and has worn on State occasions. As a child of eleven she attended the Coronation of her father, his late Majesty King George VI., on May 12, 1937, and at the moment of his crowning she placed on her head the Coronet which had been specially made for her for this great occasion. When she opened her first Parliament on November 4, 1952,

[Continued opposite.]



WEARING THE CIRCLET OF DIAMONDS AND PEARLS SURMOUNTED BY CROSSES PATÉE AND FLORAL EMBLEMS OF THE UNITED KINGDOM: HER MAJESTY THE QUEEN.

[Continued.]

her Majesty wore a beautiful circlet of diamonds and pearls surmounted by crosses patée in diamonds alternating with bouquets of the Rose, Thistle and Shamrock, emblems of the United Kingdom. This was worn by Queen Victoria at the time of her accession in 1837 and has been worn by Queens of England ever since. Her Majesty's private collection of jewels includes the tiaras we illustrate, with which she has often appeared since her marriage. Both were wedding gifts—one from her grandmother, the late Queen Mary, and the other from the Nizam of Hyderabad. They are each composed of magnificent diamonds and are of fine design, but one is remarkable for its lightness and grace, and the other for the glittering magnificence of its closely-set stones.



ADORNED WITH THE CIRCLET SURMOUNTED BY CROSSES PATÉE AND FLORAL EMBLEMS WHICH HER GREAT-GRANDDAUGHTER WEARS: QUEEN VICTORIA, IN 1837.



WEARING THE TIARA IN PLATINUM AND DIAMONDS WHICH FORMED PART OF THE WEDDING GIFT OF HIS EXALTED HIGHNESS THE NIZAM OF HYDERABAD TO THE THEN PRINCESS ELIZABETH IN NOVEMBER 1947: QUEEN ELIZABETH II.



WEARING THE DIAMOND TIARA WHICH WAS ONE OF THE NINE PIECES OF JEWELLERY WHICH FORMED QUEEN MARY'S WEDDING GIFT TO HER GRAND-DAUGHTER, THE THEN PRINCESS ELIZABETH: H.M. THE QUEEN.



SHOWING THE SIZE OF THE STONES OF WHICH IT IS COMPOSED: THE TIARA PRESENTED TO THE QUEEN ON HER MARRIAGE BY THE NIZAM OF HYDERABAD.



NOTABLE FOR THE DELICACY OF THE DESIGN: THE TIARA OF FINE DIAMONDS WHICH FORMED PART OF QUEEN MARY'S WEDDING GIFT TO THE QUEEN.

TO BE CROWNED WITH ST. EDWARD'S CROWN ON JUNE 2: THE QUEEN, AS PRINCESS ELIZABETH, IN HER CORONET; WEARING A DIADEM ASSOCIATED WITH QUEEN VICTORIA; AND WEDDING-GIFT TIARAS.



THE FIRST TO DO HOMAGE TO THE QUEEN AFTER THE ARCHBISHOP OF CANTERBURY HAS DONE FEALTY ON BEHALF OF THE LORDS SPIRITUAL: THE DUKE OF EDINBURGH, CONSORT OF HER MAJESTY. (FROM THE PORTRAIT BY THE LATE SIR OSWALD BIRLEY, SHOWING HIS ROYAL HIGHNESS IN HIS GARTER ROBES, WHICH IS NOW ON VIEW IN THE "KINGS AND QUEENS" EXHIBITION AT THE ROYAL ACADEMY. IT IS REPRODUCED HERE BY GRACIOUS PERMISSION OF H.M. THE QUEEN.)



TO DO HOMAGE FOR THE
DUKES: THE DUKE OF
NORFOLK.



TO DO HOMAGE FOR THE
MARQUESSSES: THE MAR-
QUESS OF HUNTLY.



TO DO HOMAGE FOR THE
VISCOUNTS: VISCOUNT
ARBUTHNOTT.



TO DO HOMAGE FOR THE
EARLS: THE EARL OF
SHREWSBURY.



TO DO HOMAGE AS THE
REPRESENTATIVE OF THE
BARONS: LORD MOWBRAY.

After the Queen has been Anointed and Crowned and Enthroned she will receive the Homage of the Princes and Peers. The Duke of Edinburgh will do homage to the Queen first, immediately after the Archbishop of Canterbury has done fealty on behalf of the Lords Spiritual. Following the Duke of Edinburgh, the Duke of Gloucester and the Duke of Kent will do

homage, after which the Senior Peer of each degree will kneel before the Sovereign and do the actual homage, the rest of the Peers merely kneeling in their places and repeating the words after their respective representatives. Lord Mowbray, although Premier Baron of England, is not the holder of the Premier Barony, which at present is vested in Baroness de Ros.

TO DO HOMAGE TO HER MAJESTY: THE DUKE OF EDINBURGH; AND THE SENIOR PEER OF EACH DEGREE.



OVER A THOUSAND YEARS OF HISTORY IN THE QUEEN'S LINEAGE: A GENEALOGICAL TABLE SHOWING HER MAJESTY'S DESCENT OF THE ANGLO-SAXON KINGS, WHO WAS DEFEATED AT HASTINGS BY THE QUEEN'S



FROM THE NORMAN, ANGLO-SAXON AND SCOTTISH KINGS; AND THE DUKE OF EDINBURGH'S DESCENT FROM HAROLD, LAST ANCESTOR, WILLIAM I., AND, THROUGH QUEEN VICTORIA, FROM THE BRITISH ROYAL FAMILY.



THE NORMAN WEST FRONT: A DRAWING WHICH DOES NOT PROFESS TO BE AN ACCURATE REPRESENTATION OF WHAT EXISTED IN NORMAN TIMES, BUT A RECONSTRUCTION FROM THE KNOWN PLAN.



VIEW FROM THE SOUTH-EAST SHOWING THE RADIATING CHAPELS COMPLETED AND A SUGGESTED THIRTEENTH-CENTURY TOWER AND SPIRE. HENRY VII.'S CHAPEL IS OMITTED TO SHOW A CENTRAL CHAPEL.



THE WEST FRONT IN LATE GOTHIC STYLE. THE PORCH HAS ITS STATUARY, BUT OTHERWISE IT IS AS AT PRESENT. THE UPPER PART OF THE DRAWING IS A SUGGESTION OF WHAT MIGHT HAVE BEEN DESIRED.

The Abbey of St. Peter and Palace of Westminster about the year 1532



THE ABBEY OF ST. PETER AND THE PALACE OF WESTMINSTER ABOUT THE YEAR 1532. THIS DRAWING GIVES THE AREA COVERED BY THE BUILDINGS AS THEY EXISTED OVER 400 YEARS AGO, AND IS BASED UPON SUCH SOURCES OF INFORMATION AS ARE KNOWN TO EXIST.

WESTMINSTER ABBEY THROUGH THE AGES: DRAWINGS, BASED ON HISTORICAL RESEARCH, WHICH SHOW OUR GREAT NATIONAL SHRINE AS IT PROBABLY APPEARED AT DIFFERENT PERIODS IN ITS LONG HISTORY.

Westminster Abbey, England's most hallowed shrine, is officially termed "the Collegiate Church of St. Peter in Westminster." No trace now remains above ground of the great Abbey Church built by Edward the Confessor which occupied the site before the present building was commenced by Henry III. Although the ground plan of the original Abbey Church has been worked out, it is not easy for the ordinary person to visualise a building which has so entirely disappeared. In 1937 the Society for Promoting Christian Knowledge published a book by Mr. Arthur E. Henderson, F.S.A., R.B.A., F.R.I.B.A., entitled "Westminster Abbey Then and Now," fully illustrated by the author. Some of these drawings are reproduced on this page by kind permission of Mr. Henderson and by courtesy of the Dean and Chapter of Westminster Abbey, who now own the original drawings. These drawings show what Mr. Henderson thinks the Abbey has looked like at various periods in its long history; they are based on careful historical research, and were drawn with the kind co-operation and advice of

Mr. Lawrence E. Tanner, M.V.O., V.P.S.A., Keeper of the Muniments and Library at Westminster Abbey. The illustration of the Norman West Front does not profess to be an accurate representation of what existed in Norman times, but rather what, from the known plan, could have been built by Norman craftsmen. In describing his "View from the South-East," Mr. Henderson says: "The drawing is faithful with regard to the clerestory, Sanctuary, transept and radiating Chapels, except that Henry VII.'s Chapel is omitted to show a central Chapel as it may have been originally built or designed." In the drawing showing "The West Front completed in the Late Gothic Style," the porch is given its statuary, but otherwise it is as at present. The upper part of the drawing is drawn as a suggestion of what might have been desired. One of the most interesting of Mr. Henderson's reconstructions is, perhaps, the drawing which shows the Abbey and its precincts about the year 1532. Not only does it show the Monastery as a whole, but also its relation to the neighbouring Palace of Westminster.



PREDECESSORS OF HER MAJESTY QUEEN ELIZABETH II. WHO WERE CROWNED AT WESTMINSTER.
 QUEENS REGNANT, THREE OF WHOM ARE ASSOCIATED WITH GLORIOUS YEARS OF OUR HISTORY.

The ruling Queens who were crowned in Westminster Abbey are Mary I. (1553-1558), daughter of Henry VIII. and Katharine of Aragon; Elizabeth I. (1558-1603), daughter of Henry VIII. and Anne Boleyn; Mary II. (1689-1694), daughter of James II. and Anne Hyde (who was crowned jointly with her husband, William of Nassau, son of William II.

of Orange and Mary Stuart, daughter of Charles I.); Anne (1702-1714), sister of Mary II.; and Victoria (1837-1901), daughter of the Duke of Kent and Strathearn, and granddaughter of George III. Elizabeth I., Anne and Victoria are associated with some of the most glorious years of our history. The heads are details from larger portraits.

Reproductions, with the exception of Mary I., by permission of the National Portrait Gallery.

INVITATION CARDS TO GEORGE IV.'S CORONATION.

THESE two singularly elegant coloured and embossed invitation cards to the Abbey and to Westminster Hall for the Coronation ceremonies of George IV., in their way set a precedent. Previous Coronation invitations had carried symbols of Royalty; these, perhaps influenced by the then recent establishment of the United Kingdom, carry, especially in the embossed borders, a great number of national emblems. The upper card, with its corner pieces of crown and portcullis, has a repeated design of roses, thistles and shamrocks; the lower, a border of oak leaves and acorns with corner designs of crown, roses, thistles and shamrocks. Concerning these tickets *The Globe* of June 25, 1821, wrote: "The various tickets of admission to the Abbey, the Hall and elsewhere are completed; some of them contain beautiful and appropriate devices. Those for the Abbey have been designed by Sir W. Congreve. It comprises a central medallion, and is richly emblazoned with coloured ornaments, which forbid imitation unless at an immense expense. It has been hitherto the practice of the Lord Great Chamberlain, after he had

[Continued below, right.]



THE ELEGANT ADMISSION CARD TO THE SPLENDID AND COSTLY CORONATION OF KING GEORGE IV. SIGNED BY THE DEPUTY EARL MARSHAL, LORD HOWARD OF EFFINGHAM, AND COUNTERSIGNED BY THE DUKE OF WELLINGTON, IN FAVOUR OF CECIL LANE, ESQUIRE, AND ADMITTING TO A SEAT IN THE LORD STEWARD'S BOX IN THE POETS' CORNER, WESTMINSTER ABBEY.



Continued.] provided for the accommodation of his friends, to dispose of, for a valuable consideration, various seats and situations from whence a view of the ceremonies of the Coronation might be commanded. To the high honour of the present Lord Great Chamberlain, he has, with an unprecedented liberality, rejected all such overtures, and has resolved to afford as much convenience to the public as his means will permit, without the slightest personal advantage to himself." The Sir W. Congreve who is named as the designer of the Abbey card (and probably of the Westminster Hall card, too, since both appear to be by the same hand) is presumably the Sir William Congreve (1772-1828) who was a great personal favourite with George IV. and one of his equerries; but who is better known to posterity as the inventor of the Congreve rocket, which was used with such effect at the battle of Leipzig and the passage of the Bidassoa and from which the Rocket Troop ("O" Battery) of the Royal Horse Artillery drew its name. The Coronation ceremony of George IV. was a brilliant and splendid occasion, but (to quote "The Dictionary of National Biography"), "the expense was so enormous and the exclusion of the public so complete that it produced only unpopularity. The royal robes alone cost £24,000 and the crown £54,000." The consequence of this was that the Coronation of King William IV. was of the utmost austerity and the pre-Coronation ceremony in Westminster Hall and the Westminster Hall banquet were never again held.

ADMITTING TO THE WESTMINSTER HALL PART OF THE CORONATION CEREMONY OF GEORGE IV.—THE LAST TIME THAT WESTMINSTER HALL WAS SO USED. THESE CARDS, DESIGNED BY SIR WILLIAM CONGREVE, BROKE FROM THE PREVIOUS TRADITION IN INCORPORATING A NUMBER OF NATIONAL, RATHER THAN PURELY ROYAL, EMBLEMS.



(LEFT.) BLENDING MAJESTY AND GAIETY: THE CORONATION DECORATIONS IN THE MALL AS THEY APPEAR BY DAY. THE PLANE-TREES, WHICH ARE BURSTING WITH LEAF, ARE DWARFED BY THE GRACEFUL ARCHES WHICH SPAN THE ROADWAY.

Continued.

and two white unicorns designed by Mr. James Woodford, R.A. They add another 20 ft. to the height of the arches. Suspended by gold wires from the centre of every arch is a Princess's coronet; the wires, which are threaded with polished aluminium spheres, convey the effect of "drops of dew on threads of gossamer." The four arches are linked by 40 ft. standards, which tower above the plane-trees. These standards are surmounted by crowns and hung with four banners bearing the Royal monogram; like the arches, they will be floodlit at night. The Mall, where the procession will pass both going to the Abbey and returning to Buckingham Palace, has been transformed into an entrancing and worthy setting for the pageantry and moving events of Coronation Day.

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(RIGHT.) FLOODLIT LIONS AND UNICORNS STAND GUARD OVER THE ILLUMINATED CORONETS TWINKLING AND FLOATING IN THE NIGHT AIR: THE MALL AFTER DARK—A SCENE WHICH RESEMBLES AN ILLUSTRATION IN A BOOK OF FAIRY STORIES.

WHEN the Minister of Works, Mr. David Eccles, first showed the Press the designs for the Coronation route decorations he said that the 1000 yards of London's Royal highway, The Mall, offered "perhaps the best chance on the route to create that blend of majesty and gaiety which so truly represents our Queen." We reproduce on this page the designs for the decorations in The Mall, showing how they appear by day and after dark. Mr. Eric Bedford, the chief architect at the Ministry of Works, designed the graceful arches which span the processional way. These four arches are made of tubular steel latticed in places with fan-shaped designs of gold cane, the twin spans intersecting about 65 ft. above the ground. Surmounting each arch are two golden lions

[Continued above, right.]





THE ONLY CROWN USED AT THE CORONATION OF QUEEN VICTORIA AND THAT OF EDWARD VII. AND WORN BY SUCCESSIVE SOVEREIGNS ON STATE OCCASIONS: THE IMPERIAL STATE CROWN.



THE "CROWN OF ENGLAND" AND OTHER EMBLEMS OF SOVEREIGNTY: SHOWING THE CORONATION RING; THE SCEPTRE WITH THE DOVE, OR ROD OF EQUITY AND MERCY; THE SOVEREIGN'S ORB; THE ROYAL SCEPTRE WITH THE CROSS; AND ST. EDWARD'S CROWN.

EMBLEMS OF SOVEREIGNTY USED AT THE CORONATION OF A BRITISH MONARCH: THE CROWNS, SCEPTRES AND ORB, AND THE SOVEREIGN'S CORONATION RING.



BEARING IN FRONT THE STUART SAPPHIRE (IN THE PLACE NOW OCCUPIED BY THE SECOND STAR OF AFRICA), WITH THE BLACK PRINCE'S SPINEL RUBY IMMEDIATELY ABOVE :
A CONTEMPORARY PAINTING OF THE IMPERIAL STATE CROWN MADE FOR QUEEN VICTORIA, DATED 1838, THE YEAR OF HER CORONATION.

MADE FOR THE CORONATION OF QUEEN VICTORIA IN 1838: THE IMPERIAL STATE CROWN.

This picture, painted by Andrew Morton in 1838, shows the Imperial State Crown which was made for Queen Victoria's Coronation and was the only crown used in the ceremony. From that date the painting has been in a private collection, and its whereabouts only became known this year. Andrew Morton was born at Newcastle-on-Tyne in 1802 and came to London, where he entered the schools of the Royal Academy, winning a silver medal in 1821. He received Royal patronage and painted

a good portrait of William IV. which is now in the Painted Hall at Greenwich. Several of his portraits bequeathed to the nation by Marianna Augusta, Lady Hamilton, were exhibited at the National Gallery, 1892-1900. The Tate Gallery and the Wallace Collection also have examples of this artist's work. The Imperial State Crown is worn by the Sovereign during the later stages of the Coronation ceremony in place of the heavier St. Edward's Crown and subsequently on all State occasions.

Reproduced by Courtesy of John Mitchell, Esq., 25, Old Burlington Street, London, W.1.

IN accordance with tradition, the Government offices on the Coronation route are decorated to represent the Departments which occupy them. Admiralty Arch, one of the first Crown buildings on the processional route from Buckingham Palace, is dominated by White Ensigns, which form a most striking spectacle, with the Admiralty flag flying from the top of the Arch. The Royal Cypher in red and gold, flanked and tied to large anchors, forms the centre-piece. The design for these decorations on Admiralty Arch is shown on this page and also the scene outside Westminster Abbey looking towards Broad Sanctuary from Parliament Square [Continued below, right.



LOOKING TOWARDS BROAD SANCTUARY FROM PARLIAMENT SQUARE: A VIEW OF THE AREA OUTSIDE WESTMINSTER ABBEY WHICH HAS BEEN DESIGNED TO REPRESENT THE COMMONWEALTH AND EMPIRE.



ONE OF THE FIRST CROWN BUILDINGS ON THE PROCESSIONAL ROUTE FROM BUCKINGHAM PALACE: ADMIRALTY ARCH, WITH THE ADMIRALTY FLAG FLYING FROM THE TOP AND WHITE ENSIGNS DOMINATING THE HIGHER LEVELS OF THE BUILDING.

LONDON EN FÊTE FOR JUNE 2: A SCENE OUTSIDE THE ABBEY, AND A VIEW OF ADMIRALTY ARCH.

[Continued.]

the county towns of England, Scotland and Wales. The stand on the new Colonial Office site, opposite the annexe to the Abbey (centre), is to be occupied by representatives of the Colonies. Members of both Houses of Parliament who were

unsuccessful in the ballot will also view the procession from seats in these stands. The colour drawings on this page, and those on a previous page showing The Mall, are by Mr. Arthur C. Gravell, A.R.I.B.A., of the Ministry of Works.

[Continued.]

Square. The latter area has been designed to represent the Commonwealth and Empire. Leading representatives of Commonwealth countries are to have seats in the quadrilateral group of stands in the middle of the Square (right of our picture), where the decoration of the stands has been carefully planned to illustrate the eight self-governing countries of the Commonwealth. Their painted arms are displayed on the blue covering of the underside of the stand roof. Representatives of organisations in the United Kingdom have been allotted seats in the stands in St. Margaret's Churchyard (left of picture); these stands are decorated with the arms of

[Continued below, left.
(Ministry of Works
Crown Copyright
Reserved).



PRESENTED BY THE QUEEN'S GREAT-GRANDFATHER, EDWARD VII., AT HIS CORONATION IN 1902: THE ALTAR FRONTAL, DORSAL AND VESTMENTS OF CRIMSON VELVET. FINE CHURCH PLATE, INCLUDING SEVENTEENTH-CENTURY PIECES, IS ALSO SHOWN.



USED AT THE CORONATION OF GEORGE VI., FATHER OF THE QUEEN, IN 1937: THE ALTAR FRONTAL, THE WESTMINSTER PROCESSIONAL CROSS AND A SEVENTEENTH-CENTURY ALMS DISH ARE SHOWN, AND COPES MADE FOR THE CORONATION OF CHARLES II., ONE TO BE USED AT THE CORONATION OF ELIZABETH II.

CORONATION ALTAR FRONTALS: PRESENTED BY EDWARD VII. AND GEORGE VI.

The collection of Westminster Abbey Array for the Altars includes some made from "the pall or altar cloth" given by successive Sovereigns at their Coronation in accordance with ancient custom. We reproduce those associated with the Queen's father, his late Majesty King George VI., and with her great-grandfather,

King Edward VII. They were recently on view at St. James's Palace among the "Westminster Abbey Treasures Old and New" exhibited in aid of the Westminster Abbey restoration and maintenance appeal. The banners shown by the George VI. Altar Array are (l. to r.) those of SS. Oswald, George, Our Lady and St. Edward.

Colour photographs by A. C. K. Ware, Ltd.



THE MOST REV. AND RT. HON. DR. GARBETT, ARCHBISHOP OF YORK, WHO WILL SUPPORT THE ARCHBISHOP OF CANTERBURY.



THE RT. REV. DR. WAND, BISHOP OF LONDON, AND DEAN OF THE CHAPELS ROYAL, WHO WILL CARRY THE PATEN.



THE RT. REV. DR. H. W. BRADFIELD, BISHOP OF BATH AND WELLS, WHO, WITH THE BISHOP OF DURHAM, WILL SUPPORT THE QUEEN DURING THE CEREMONY.



THE RT. REV. DR. A. M. RAMSEY, BISHOP OF DURHAM, WHO, WITH THE BISHOP OF BATH AND WELLS, WILL SUPPORT THE QUEEN.

GREAT DIGNITARIES OF THE CHURCH OFFICIATING AT THE CORONATION.

The Bishops of Durham and of Bath and Wells have, for many centuries, enjoyed the privilege of attending their Sovereign during the Coronation solemnity. The

Archbishop of York supports the Archbishop of Canterbury. The Bishop of London will carry the Paten. All are shown vested in the robes they will wear.

THE BEARERS OF THE REGALIA IN THE QUEEN'S CORONATION PROCESSION IN WESTMINSTER ABBEY.



BEARING THE SCEPTRE WITH THE CROSS: MARSHAL OF THE R.A.F. THE VISCOUNT PORTAL OF HUNGERFORD, K.G. HIS PAGE, WINSTON SPENCER-CHURCHILL, IS A GRANDSON OF SIR WINSTON CHURCHILL, K.G. NO. 102 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING CURTANA, THE SWORD OF MERCY: THE DUKE OF NORTHUMBERLAND. HIS PAGE IS EDWARD ELWES. NO. 110 IN THE PROCESSION POSITION CHART, PAGES 876-877.

IN the Queen's Coronation Procession in the Abbey the Heralds of England, Richmond Herald, Mr. A. R. Wagner; York Herald, Mr. A. J. Toppin; Chester Herald, Mr. J. Heaton-Armstrong; and Lancaster Herald, Mr. A. G. B. Russell, precede the Regalia, which is borne in two sections. After the first section come the two provincial Kings-of-Arms, Clarenceux and Norroy and Ulster; Black Rod and the Lord Mayor of London bearing

the Crystal Sceptre, which is carried only on occasions such as a Coronation; with Garter King-of-Arms walking between them in the senior position. On this page we give portraits of the noble-men who carry the different objects which

(Continued opposite.)



BEARING THE ORB: FIELD MARSHAL THE EARL ALEXANDER OF TUNIS, K.G. HIS PAGE IS THE HON. BRIAN ALEXANDER. NO. 140 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING THE THIRD SWORD, THE SWORD OF TEMPORAL JUSTICE: THE DUKE OF BUCCLEUGH AND QUEENSBERRY, K.T. HIS PAGE IS CHARLES DAWNAY. NO. 108 IN THE PROCESSION POSITION CHART, PAGES 876-877.

Continued.] make up the Regalia. They include our great war leaders, Admiral of the Fleet the Viscount Cunningham of Hyndhope, Field Marshal the Earl Alexander of Tunis, and Marshal of the Royal Air Force the Viscount Portal of Hungerford. The Swords borne in the procession are the Sword of State, the Swords of Spiritual and of Temporal Justice, and Curtana, the Sword of Mercy. The Sword for the Offering is also carried in the procession, but not with the Regalia. It is borne with the Ring and the Armills by the Keeper of the Jewel House, Major-General H. D. W. Sitwell, who walks before the Pursuivants preceding the Knights of the Garter who carry the Canopy.



BEARING ST. EDWARD'S CROWN: THE LORD HIGH STEWARD, ADMIRAL OF THE FLEET THE VISCOUNT CUNNINGHAM OF HYNDHOPE, K.T. ATTENDED BY TWO PAGES, JULIAN JAMES AND MARTIN BRETT. NO. 137 IN THE PROCESSION POSITION CHART, PAGES 876-877.



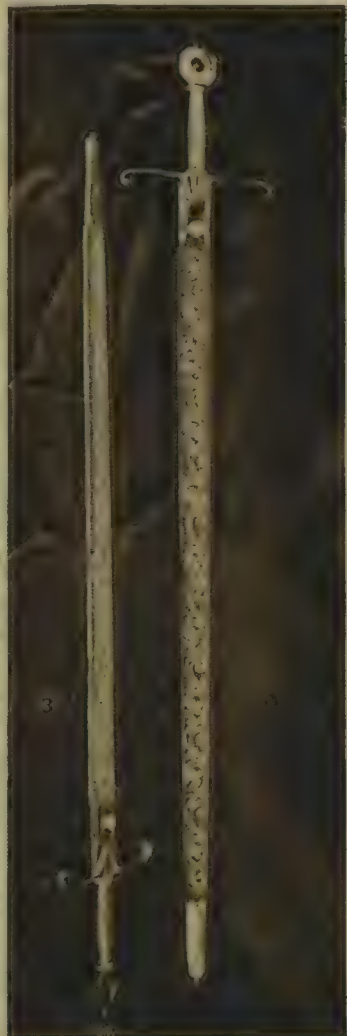
BEARING THE ROD WITH THE DOVE: THE DUKE OF RICHMOND AND GORDON. HIS PAGE IS SIMON BENTON-JONES. NO. 135 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING THE SECOND SWORD, THE SWORD OF SPIRITUAL JUSTICE: THE EARL OF HOME. HIS PAGE IS HIS SON, LORD DUNGLASS. NO. 112 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING THE SWORD OF STATE WHICH IN THE ABBEY IS DEPOSITED IN ST. EDWARD'S CHAPEL: THE MARQUESS OF SALISBURY, K.G. HIS PAGE IS HUGH CECIL. NO. 130 IN PROCESSION CHART, PAGES 876-877.



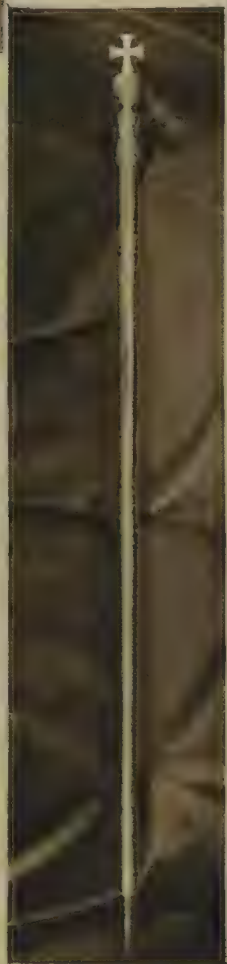
1. THE SWORD OF STATE AND THE 2. SWORD OF SPIRITUAL JUSTICE. THE FORMER IS DELIVERED TO THE LORD CHAMBERLAIN.



BEARING SAINT EDWARD'S STAFF OF GOLD SURMOUNTED BY A BALL AND CROSS: THE EARL OF ANCASTER. HIS PAGE IS GEORGE AIRD. NO. 100 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING A GOLDEN SPUR: THE LORD CHURSTON. HIS PAGE IS THE HON. WILLIAM GROSVENOR. NO. 104 IN THE PROCESSION POSITION CHART, PAGES 876-877.



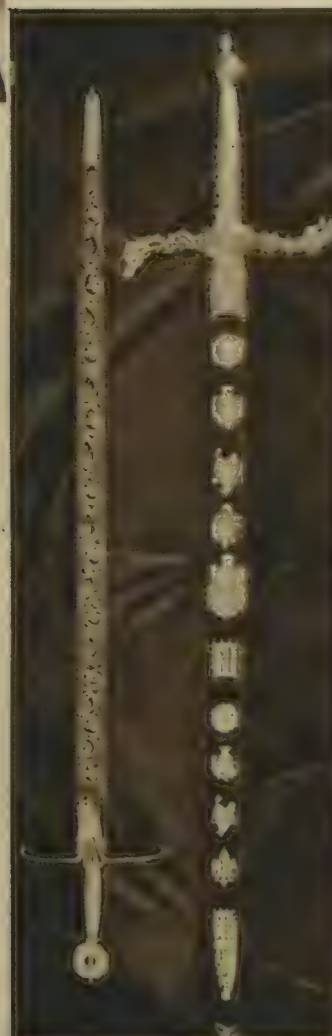
ST. EDWARD'S STAFF. IT IS ONLY CARRIED IN THE PROCESSION AND AT THE RECESS IS LAID ON THE ALTAR.



BEARING ON A CUSHION THE RING, ARMILLS AND THE SWORD FOR THE OFFERING: MAJOR-GENERAL H. D. W. SITWELL, KEEPER OF THE JEWEL HOUSE. NO. 48 IN THE PROCESSION POSITION CHART, PAGES 876-877.



BEARING A GOLDEN SPUR: THE LORD HASTINGS. HIS PAGE IS PHILIP GURDON. NO. 106 IN THE PROCESSION POSITION CHART, PAGES 876-877.



3. CURTANA, THE SWORD OF MERCY (LEFT), AND THE SWORD OF TEMPORAL JUSTICE, TWO OF THE SWORDS SYMBOLISING ROYAL MAJESTY.



THE SETTING FOR THE CORONATION OF H.M. QUEEN ELIZABETH II: WESTMINSTER ABBEY,

Our drawing gives a diagrammatic view of the interior of Westminster Abbey, with the northern walls removed to show the arrangements made for the Coronation of H.M. Queen Elizabeth II, on June 2. Among those privileged to be present at the sacred rites will be Peers (South Transept) and Peersesses (North Transept); the elected representatives of the people, Members of the House of Commons; Royal and other representatives of Foreign States; representatives of the British Commonwealth of Nations; high-ranking officers of the Fighting Services; and members of the "Fourth Estate," the Press (Triforium). In addition, by means of wireless and television, millions of people will be able

to participate in the Service in their own homes. On the right of our drawing we show the Annexe, where the Queen's Procession in the Abbey will be marshalled and from which her Majesty will pass to her Crowning. The Queen will proceed with the Regalia borne before her up the Nave and through the Choir, and passing her Throne in the Theatre will go to her Chair of Estate on the south side of the Altar, where she will kneel at the faldstool and use some short private prayers. Then follows the Recognition, the Queen standing by King Edward's Chair, turning towards the people as the Archbishop of Canterbury presents her at every four sides of the Theatre. Her Majesty then returns to her

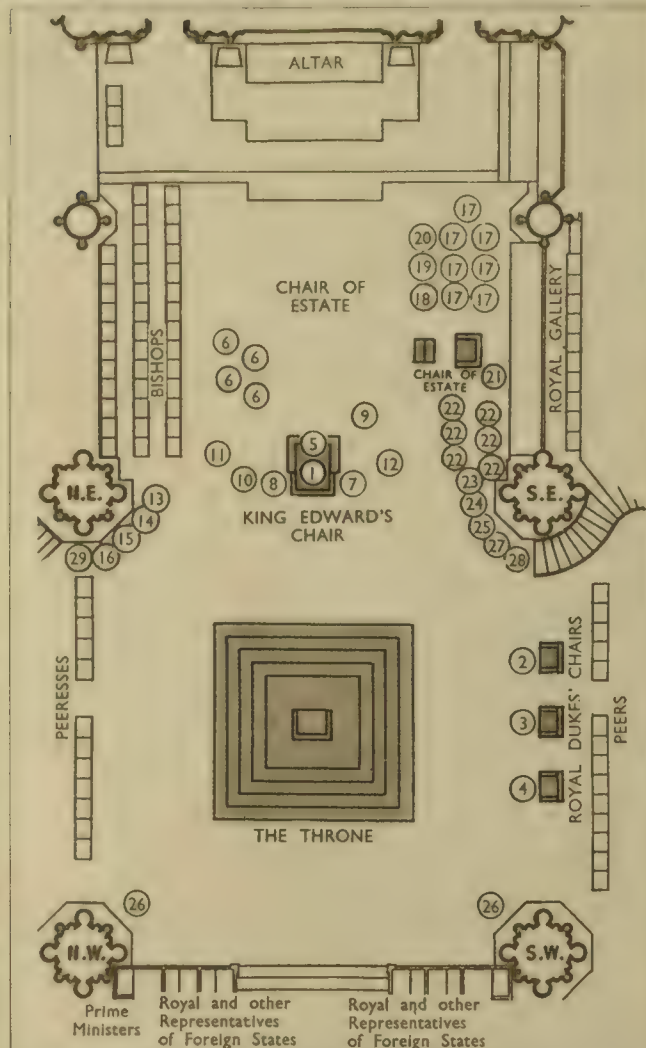
SPECIALY DRAWN FOR "THE ILLUSTRATED

WITH THE NORTHERN WALLS CUT AWAY TO SHOW THE INTERIOR SEATING ARRANGEMENTS.

Chair of Estate and the Archbishop administers the Coronation Oath. After the Holy Bible has been presented to the Queen by the Moderator of the General Assembly of the Church of Scotland, the Communion Service is begun. Then follows the Anointing, with the Queen seated in King Edward's Chair, beneath the seat of which lies the Stone of Scone on which Scottish Kings were crowned. The Queen is then invested with the Colobium Sindonis, the Supertunica and girdle, the Royal Stole and the Golden Imperial Mantle, and receives the ensigns of Sovereignty. Then comes the supreme moment of the ceremony. The Archbishop of Canterbury receives the Crown of St. Edward from the Dean of

LONDON NEWS " BY ADRIAN BROOKHOLDING JONES.

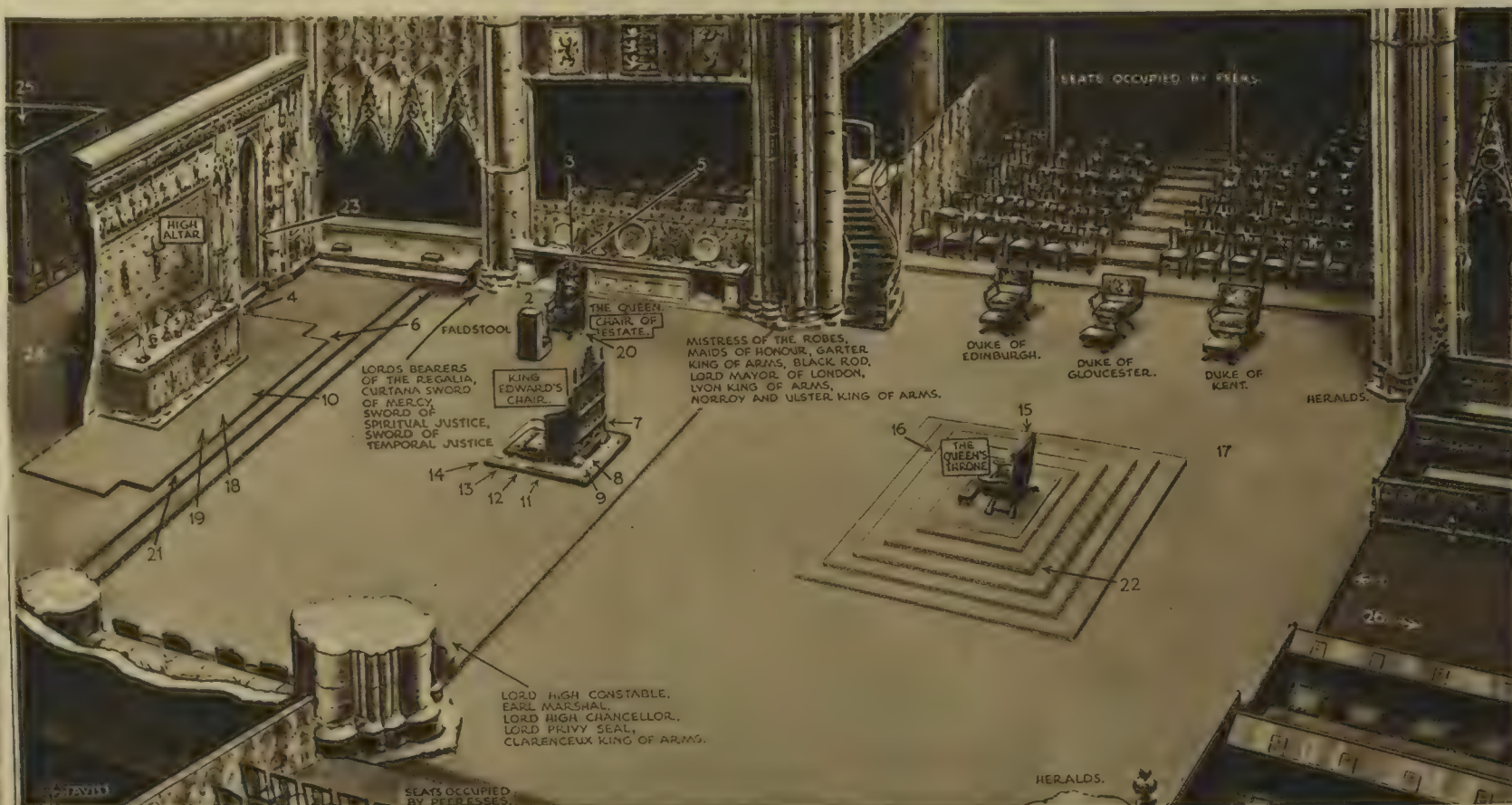
Westminster and reverently places it upon the Queen's head. Her Majesty then proceeds to her Throne and is lifted up into it by the Archbishops and Bishops and other Peers of the Kingdom and, being enthroned, receives the Fealty and Homage of all the Princes and Peers. This completed, the Queen will go to the Altar and, removing the Crown, will partake of Holy Communion with the Duke of Edinburgh. Her Majesty then returns to her Throne and, a little later, will proceed into St. Edward's Chapel (The Recess), where she will be adorned of the Robe Royal and arrayed in her robe of purple velvet and, putting on the Imperial State Crown, will pass in procession from the Chapel to the Annexe.



A PLAN OF THE THEATRE OF WESTMINSTER ABBEY, SHOWING THE POSITIONS AT THE MOMENT OF CROWNING. (1) H.M. THE QUEEN; (2) THE DUKE OF EDINBURGH; (3) THE DUKE OF GLOUCESTER; (4) THE DUKE OF KENT; (5) THE ARCHBISHOP OF CANTERBURY; (6) THE ARCHBISHOP OF YORK AND BISHOPS ASSISTANT; (7) THE BISHOP OF DURHAM; (8) THE BISHOP OF BATH AND WELLS; (9) THE DEAN OF WESTMINSTER; (10) THE LORD GREAT CHAMBERLAIN; (11) THE LORD CHAMBERLAIN; (12) THE SWORD OF STATE; (13) THE LORD HIGH CONSTABLE; (14) THE EARL MARSHAL; (15) THE LORD HIGH CHANCELLOR; (16) THE LORD PRIVY SEAL; (17) THE LORDS BEARERS OF THE REGALIA; (18) CURTANA, THE SWORD OF MERCY; (19) THE SWORD OF SPIRITUAL JUSTICE; (20) THE SWORD OF TEMPORAL JUSTICE; (21) THE MISTRESS OF THE ROBES; (22) MAIDS OF HONOUR; (23) GARTER KING OF ARMS; (24) BLACK ROD; (25) THE LORD MAYOR OF LONDON; (26) HERALDS; (27) LORD LYON KING OF ARMS; (28) NORROY AND ULSTER KING OF ARMS; (29) CLARENCEUX KING OF ARMS.



LOOKING DOWN INTO THE THEATRE OF WESTMINSTER ABBEY DURING THE CORONATION OF KING GEORGE VI. THE KING IS SEEN AT THE RIGHT OF KING EDWARD'S CHAIR; AND THE MOMENT IS THAT OF THE RECOGNITION, WITH THE ARCHBISHOP (RIGHT) PRESENTING THE SOVEREIGN TO THE PEOPLE.



THE SEQUENCE OF THE QUEEN'S MOVEMENTS THROUGH THE SUCCESSIVE STAGES OF THE RITUAL WITHIN THE THEATRE OF WESTMINSTER ABBEY

The Queen enters the Theatre (1) and proceeds to private prayers (2). The Recognition (3) follows, with the Queen standing and showing herself to the people. After the placing of the Bible, paten and chalice and the Regalia on the Altar (4), the Archbishop administers the Coronation Oath (5). The Queen goes to the Altar (6) uncovered, makes her solemn oath, and returns to her Chair of Estate. Next, at King Edward's Chair (7) the Queen, her crimson robe and Cap of State removed, takes her seat and is anointed. The pall held by Knights of the Garter is removed and (8) the Dean of Westminster invests the Queen with the Colobium Sindonis and the Supertunica. (9) The presentation of the Spurs and the Sword. (10) The Queen presents the Sword at the Altar and returns to King Edward's Chair. There (11) she is invested with the Armills and the Robe Royal and receives the Orb. The Ring and the Glove are put on (12) and she receives the Royal Sceptre

and the Rod of Equity. Then (13) sitting, she is crowned with St. Edward's Crown by the Archbishop. She then proceeds to the Throne (15) for the Homage (16), followed by a general acclamation (17), beating of drums, and sounding of trumpets. The Queen then goes to the Altar steps (18) and, removing her crown, kneels and (19) makes her oblation, then returns to her faldstool (20) during the Archbishop's prayers. She returns to the Altar (21) for the Communion and resumes her crown, then returning to her Throne (22). Then follows the Recess (23), when the Queen, carrying Sceptre and Rod, passes into St. Edward's Chapel. Later (24) the Queen, before the Altar in the Chapel, delivers up the Sceptre with the Dove to the Archbishop and (25), changing to the Robe of purple velvet, receives the Orb before (26) leaving the Theatre for her progress to the West Door, following the completion of the ceremony of her Coronation.

THE RITUAL OF THE CORONATION: THE POSITIONS AND SUCCESSIVE PHASES CHARTED AND ILLUSTRATED.



THE CROWNING OF THE QUEEN.

This drawing by our Special Artist shows the supreme moment of the ceremony and the positions of the principal participants. For the actual crowning the Archbishop of Canterbury will be standing immediately in front of the Queen, with his back to the Altar, but for the convenience of this picture is shown standing to one side, to reveal the now anointed Queen. She is sitting in King Edward's Chair in the Pall of Cloth-of-Gold and wearing the Stole Royal. On her wrists are the Armills and on the fourth finger of her right hand the Ring. In her right hand is

the Sceptre with the Cross; in her left the Rod with the Dove. The Archbishop has taken St. Edward's Crown from the cushion held by the Dean of Westminster, the Bishop of Durham stands at the Queen's right hand. Then in the next moment the Archbishop of Canterbury reverently puts the crown on the Queen's head—the cry of "God Save the Queen" goes up and the shouts of "Vivat," the Peers and Peeresses put on their coronets and caps and the Kings of Arms their crowns; the trumpets sound, and the great guns at the Tower are shot off.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU



LADY ALICE EGERTON, WOMAN OF THE BEDCHAMBER. NO. 161 IN THE CHART OF POSITIONS IN THE ABBEY PROCESSION, PAGES 876-877.



LADY MARGARET HAY, WOMAN OF THE BEDCHAMBER. NO. 162 IN THE CHART OF POSITIONS IN THE PROCESSION, PAGES 876-877.



MRS. ALEXANDER ABEL SMITH, WOMAN OF THE BEDCHAMBER. NO. 163 IN THE CHART OF POSITIONS IN THE PROCESSION, PAGES 876-877.

THE DUCHESS DOWAGER OF DEVONSHIRE, MISTRESS OF THE ROBES, WHO WALKS IMMEDIATELY BEHIND HER MAJESTY THE QUEEN, CARRYING HER TRAIN. NO. 150 IN THE CHART OF POSITIONS IN THE QUEEN'S CORONATION ABBEY PROCESSION, PAGES 876-877.



THE COUNTESS OF LEICESTER, LADY OF THE BEDCHAMBER. NO. 160 IN THE CHART OF POSITIONS IN THE ABBEY PROCESSION, PAGES 876-877.



THE HON. MRS. ANDREW ELPHINSTONE, WOMAN OF THE BEDCHAMBER. NO. 164 IN THE CHART OF POSITIONS IN THE ABBEY PROCESSION, PAGES 876-877.



THE COUNTESS OF EUSTON, LADY OF THE BEDCHAMBER. NO. 159 IN THE CHART OF POSITIONS IN THE ABBEY PROCESSION, PAGES 876-877.

THE MISTRESS OF THE ROBES, WHO BEARS THE QUEEN'S TRAIN; AND LADIES AND WOMEN OF THE BEDCHAMBER.

The Duchess Dowager of Devonshire, widow of the 10th Duke, is the Mistress of the Robes. She carries the Queen's train, assisted by six Maids of Honour; and, attended by the Marquess of Hartington, her grandson, as page, walks behind her Majesty in the procession. The Groom of the Robes follows the Mistress of the Robes, and behind him come the Ladies

of the Bedchamber, the Countess of Euston, daughter-in-law of the Duke of Grafton, and the Countess of Leicester. They are followed by the Women of the Bedchamber, Lady Alice Egerton, youngest daughter of the 4th Earl of Ellesmere; Lady Margaret Hay; the Hon. Mrs. Andrew Elphinstone, daughter-in-law of Lady Elphinstone; and Mrs. Alexander Abel Smith.

Photograph of Lady Alice Egerton by courtesy of "Woman's Illustrated."



LADY JANE VANE-TEMPEST-STEWART.
(No. 151 on Abbey Procession Chart on pages 876-877.)



LADY ANNE COKE.
(No. 156 on Abbey Procession Chart on pages 876-877.)



LADY JANE HEATH-COTE-DRUMMOND-WILLOUGHBY. THE DAUGHTER OF THE EARL AND COUNTESS OF ANCASTER.
(No. 155 on Abbey Procession Chart on pages 876-877.)



LADY MOYRA HAMILTON.
(No. 154 on Abbey Procession Chart on pages 876-877.)



LADY ROSEMARY SPENCER-CHURCHILL. THE YOUNGEST DAUGHTER OF THE DUKE AND DUCHESS OF MARLBOROUGH.
(No. 152 on Abbey Procession Chart on pages 876-877.)



LADY MARY BAILLIE-HAMILTON.
(No. 153 on Abbey Procession Chart on pages 876-877.)

MAIDS OF HONOUR WHO WILL BEAR THE QUEEN'S TRAIN AT HER CORONATION.

Six Maids of Honour will assist the Duchess Dowager of Devonshire, Mistress of the Robes, in bearing the Queen's train at the Coronation. Queen Victoria was attended by eight Maids of Honour, and she noted in her diary afterwards: "My young train-bearers were always near me, and helped me whenever I wanted anything." The six Maids of Honour, who will take the place of pages on June 2, are shown here. Lady Jane Vane-Tempest-Stewart is the twenty-year-old daughter of the Marquess of

Londonderry and of the late Marchioness of Londonderry. Lady Anne Coke, aged twenty, is the eldest daughter of the Earl and Countess of Leicester. Lady Moyra Hamilton, who is twenty-two, is the only daughter of the Marquess and Marchioness of Hamilton. Lady Mary Baillie-Hamilton, who is eighteen, is the only daughter of the Earl and Countess of Haddington. The position of the Maids of Honour in the Abbey Procession can be seen on the chart on pages 876-877.



KEY TO THE CHART.

- Officers of the Order of the British Empire :
8. Gentleman Usher, Purple Rod : Sir E. Gowers.
9. Secretary : Sir E. Bridges.
10. King of Arms : Air Marshal Sir B. Carr.

Officers of the Order of St. Michael and St. George :
12. Gentleman Usher, Blue Rod ; Admiral Sir A. Hotham

16 The Prelate : Rt. Revd. W. Askwith, Bishop of Blackburn.

20. Bath King of Arms : Air Chief Marshal Sir J. Robb.

22. Registrar : Rt. Revd. E. Hamilton, Dean of Windsor.
23. Chancellor : The Earl of Halifax, his coronet carried

27. Albany Herald : Major C. Fraser of Reelig.

30. Union of South Africa : H.E. Dr. A. L. Geyer.
31. New Zealand : H.E. Sir F. W. Doidge.
32. Australia : H.E. Hon. Sir T. W. White.

35. Standard of the Principality of Wales: Lord Harlech, coronet carried by page, 36. J. Ormsby-Gore, Esq.

39. Earl of Derby, coronet carried by page, 40. Viscount Thrawel
41. Earl of Dundee, coronet carried by page, 42. C. Makins, Esq.

45. Vice-Chamberlain of the Household : H. Studholme, Esq.
46. Treasurer of the Household : C. Drewe, Esq..

49. Bluemantle Pursuivant : J. A. Frere, Esq.

51. Viscount Allendale, his coronet carried by page, 52. H. G. Beaumont.

57. Duke of Portland, coronet carried by 58. Hon. L. Hackin

61. Lord Steward of Household : Duke of Hamilton and Branch
his coronet carried by 62. Marquess of Clydesdale.
63. The Lord Privy Seal : Rt. Hon. H. F. C. Crookshank.

65. Pakistan : Hon. Mohammed Ali.
66. India : Hon. J. Nehru.
67. Union of South Africa : Dr. the Hon. D. F. Malan.

71. The United Kingdom: Rt. Hon. Sir Winston Spencer Churchill

75. The Lord High Chancellor : Lord Simonds, attended by Pursebearer, 76. T. Cokayne, Esq. ; his coronet carried page, 77. A. Parker-Bowles, Esq.

82. Arundel Herald Extraordinary : D. Morrah, Esq.

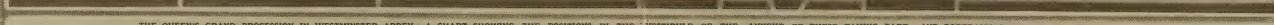
87. *The Harbinger* : Major-General A. Chater and three Gen-
men, at 4 com.

90. The Standard-Bearer: Major-General Hon. M. Wingfield and three Gentlemen-at-Arms.
91. Equerry to the Duke: Squadron Leader B. Horsley.

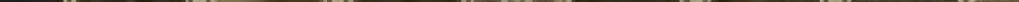
94. Serjeant-at-Arms : Lieut.-Commander (S) A. W. Stone.
95. Serjeant-at-Arms : G. A. Titman, Esq.

99. Lancaster Herald; A. G. B. Russell, Esq.
[Continued opposite]

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THE QUEEN'S GRAND PROCESSION IN WESTMINSTER ABBEY: A CHART SHOWING THE POSITIONS IN THE VESTIBULE OF THE ANNEXE OF THOSE TAKING PART; AND PORTRAITS OF SOME OF THE PARTICIPANTS.



OF SCOTLAND, [NO. 105.]

KEY TO THE CHART.—Continued

St. Edward's Staff; borne by the Earl of Arundel.

- THE QUEEN
in her Royal Robe of crimson velvet trimmed with ermine
and bordered with gold lace ; wearing the Collar of the

11

149. The Lieutenant : Brigadier-General Sir H. Kearsley, and ten Gentlemen-at-Arms.

161. Lady Alice Eserton :

165. Vice-Admiral of the United Kingdom: Admiral Sir M. Dumas Normish, V.C.

169. Captain-General, Queen's Bodyguard for Scotland (The Royal Company of Archers) and Gold Stick of Scotland :

172. The Lord-in-Waiting: the Earl of Eldon, his coronet carried by page, 173. Hon. S. Scott.

176. Keeper of H.M.'s Privy Purse : Lord Tryon, his coronet carried by page, 177. Hon. A. Tryon.
178. Private Secretary to the Queen : Rt. Hon. Sir Alan Lavelle.

Equerries to the Queen :
181. Group Captain P. Townsend ; 182. Major Sir M. Adams ;

186. Field Officer-in-Brigade-Waiting: Colonel T. F. C. Winston.

Guard : Lieut.-Colonel R. C. Bingham.
189. Lieutenant of Yeomen of the Guard : Major-General Sir A. Adair.



THE DUKE OF WELLINGTON, K.G., ONE OF THE FOUR KNIGHTS OF THE GARTER WHO WILL BEAR THE CANOPY. HIS PAGE IS MICHAEL CLYDE. HIS POSITION IN THE ABBEY PROCESSION IS NO. 55 ON THE CHART ON PAGES 876-877.

THE four Knights of the Garter appointed to hold the Canopy for the Queen's Anointing at the Coronation are the Duke of Wellington, the Duke of Portland, Earl Fortescue and Viscount Allendale. They walk in the Abbey procession preceded by the Senior Pursuivants of England, Bluemantle and Rouge Croix, and are followed by their respective pages carrying their coronets. The Anointing is one of the most sacred parts of the

[Continued opposite.]



THE VISCOUNT ALLENDALE, K.G., C.B., C.B.E., M.C. HE WILL BE ATTENDED BY HIS YOUNGEST SON, THE HON. GEORGE BEAUMONT, AS PAGE. HIS POSITION IN THE ABBEY PROCESSION IS NO. 51 ON THE CHART ON PAGES 876-877.

Continued.] Coronation Service and it will not be televised. The Archbishop, taking the Spoon from the Dean of Westminster, who has filled it with holy Oil from the Ampulla, anoints the Queen in the form of a cross on the palms of both hands, on the breast and on the crown of the head. Our impression of the Anointing (inset) shows this moment in the Coronation of George V. in 1911. Below we give detail of the embroidery on the sides of the Canopy.



THE DUKE OF PORTLAND, K.G. THE PAGE WHO WILL ATTEND HIM IS THE HON. LESLIE HACKING, YOUNGER SON OF LORD HACKING. HIS POSITION IN THE ABBEY PROCESSION IS NO. 57 ON THE CHART ON PAGES 876-877.



THE EARL FORTESCUE, K.G., C.B., O.B.E. THE PAGE WHO WILL ATTEND HIM IS VISCOUNT CHEWTON, ELDER SON OF EARL WALDEGRAVE. HIS POSITION IN THE ABBEY PROCESSION IS NO. 53 ON THE CHART ON PAGES 876-877.



BEARING SILVER EAGLES SUPERBLY EMBROIDERED BY THE ROYAL SCHOOL OF NEEDLEWORK: DETAIL OF THE SIDE OF THE CANOPY HELD OVER THE SOVEREIGN BY FOUR KNIGHTS OF THE GARTER AT THE ANOINTING. THERE ARE FOUR EAGLES AT THE FRONT AND BACK, AND FIVE AT EACH SIDE.

TO BEAR THE CANOPY AT THE QUEEN'S ANOINTING: THE FOUR KNIGHTS OF THE GARTER APPOINTED FOR THIS OFFICE.



THE PRIME MINISTER OF CEYLON: THE HON. DUDLEY S. SENANAYAKE. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 64 ON THE CHART WHICH APPEARS ON PAGES 876-877.



THE PRIME MINISTER OF INDIA: THE HON. JAWAHARLAL NEHRU. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 66 ON THE CHART WHICH APPEARS ON PAGES 876-877.



THE PRIME MINISTER OF PAKISTAN: THE HON. MOHAMMAD ALI. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 65 ON THE CHART APPEARING ON PAGES 876-877. [Portrait by Karsh of Ottawa.]



THE PRIME MINISTER OF THE COMMONWEALTH OF AUSTRALIA: THE RT. HON. R. G. MENZIES. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 69 ON THE CHART ON PAGES 876-877.



THE PRIME MINISTER OF THE UNITED KINGDOM: THE RT. HON. SIR WINSTON S. CHURCHILL. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 71 ON THE CHART ON PAGES 876-877.



THE PRIME MINISTER OF CANADA: THE RT. HON. L. S. ST. LAURENT. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 70 ON THE CHART ON PAGES 876-877.



THE PRIME MINISTER OF THE UNION OF SOUTH AFRICA: DR. THE HON. D. F. MALAN. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 67 ON THE CHART ON PAGES 876-877.

THE carriage procession of Prime Ministers is due to leave Buckingham Palace on June 2 at 9.20 a.m. On the way to the Abbey the Rt. Hon. Sir Winston S. Churchill, Prime Minister of the United Kingdom, will be in the first carriage. He will have a mounted Escort of the 4th Queen's Own Hussars, the regiment in which he served as a subaltern and of which he has been Colonel since 1941. In the second carriage will be the Prime Minister of Canada, the Rt. Hon. L. S. St. Laurent, who will have an Escort of Royal Canadian Mounted Police. In the third carriage will be the Prime Minister of the Commonwealth of Australia, the Rt. Hon. R. G. Menzies, who will have an Australian Mounted Escort. In the fourth carriage will be the Prime Minister of New Zealand, the Rt. Hon. S. G. Holland, who will have a New Zealand Mounted Escort. In the fifth carriage will be the Prime Minister of the Union of South Africa, Dr. the Hon. D. F. Malan, who will have a South African Mounted Escort. In the sixth carriage will be the Prime Minister of India, the Hon. Jawaharlal Nehru. In the seventh carriage will be the Prime Minister of Pakistan, the Hon. Mohammad Ali, who will have a Pakistan Mounted Escort. In the eighth carriage will be the Prime Minister of Ceylon, the Hon. Dudley S. Senanayake, who will have a Ceylon Mounted Escort. In the ninth carriage of the Procession of Prime Ministers will be the Prime Minister of Northern Ireland, the Rt. Hon. Viscount Brookeborough, and the Prime Minister of Southern Rhodesia, the Rt. Hon. Sir Godfrey Huggins; they will have Northern Ireland and South Rhodesian Escorts. In the State Procession from Westminster Abbey the order of the carriages will be reversed.



THE PRIME MINISTER OF NEW ZEALAND: THE RT. HON. S. G. HOLLAND. HIS POSITION IN THE ABBEY PROCESSION IS SHOWN BY NO. 68 ON THE CHART APPEARING ON PAGES 876-877.

TO DRIVE IN THE CORONATION PROCESSION: PRIME MINISTERS OF THE BRITISH COMMONWEALTH OF NATIONS.

THE ORDERING OF THE CORONATION OF ELIZABETH I.: DRAWINGS AND DESCRIPTIONS FROM A CONTEMPORARY OFFICIAL MANUSCRIPT.

BY A. JEFFERIES COLLINS, KEEPER OF MANUSCRIPTS IN THE BRITISH MUSEUM.

"UPON Saturday, whiche was the xiiii day of Januarye in the yere of our Lord God 1558 [1559], about ii of the clocke at after noone, the moste noble and Christian princesse, oure mooste dradde soueraigne Ladye Elyzabeth by the grace of god Quene of Englande Fraunce and Irelande, defendour of the faith, etc., marched from the towre to passe through the cite of London towarde Westminster, richely furnished, and most honorably accompanied, as well with gentilmen, Barons, and other the nobilite of this realme, as also with a notable trayne of goodly and beawtifull ladies, richly appoynted." These words, printed nine days after the event they describe, tell us that for Queen Elizabeth I., as for each of her predecessors since Richard II., the ceremonies of Coronation opened with a procession from the Tower of London (Fig. 7) to Westminster (Fig. 27) on the eve of the solemn rites that set the seal to the beginning of a new reign. To read on is to learn that the Queen followed the time-honoured route taken by her predecessors. It lay along Fenchurch Street and Gracechurch Street, through Cornhill and Cheapside to St. Paul's Churchyard, and thence by way of Ludgate, Fleet Street and Temple Bar. In the course of her progress she passed through the whole of the London of her day, and so often was she halted to give ear to a schoolboy's Latin verses or the congratulatory address of a civic worthy, to witness a pageant, to receive a gift, that she must have been hard put to it to reach her Palace of Westminster by nightfall.

According to another account, sent by an Italian to the Governor of Mantua, "it snowed a little" that day. "The houses on the way," this writer continued, "were all decorated; there being on both sides of the street, from Blackfriars to St. Paul's, wooden barricades, on which the merchants and artisans of every trade leant in long black gowns lined with hoods of red and black cloth, such as are usually worn by the rectors of universities in Italy, with all their ensigns, banners, and standards, which were innumerable, and made a very fine show. Owing to the deep mud caused by the foul weather and by the multitude of people and of horses, everyone had made preparation, by placing sand and gravel in front of their houses. The number of horses was in all 1000, and last of all came her Majesty in an open litter (Fig. 14), trimmed down to the ground with gold brocade, with a raised pile, and carried by two very handsome mules covered with the same material, and surrounded by a multitude of footmen in crimson velvet jerkins, all studded with massive gilt silver, with the arms of a white and red rose on their breasts and backs, and laterally the letters E.R. . . . Her Majesty was dressed in a royal robe of very rich cloth of gold, with a double-raised stiff pile, and on her head over a coif of cloth of gold, beneath which was her hair, a plain gold crown without lace, as a princess, but covered with jewels, and nothing in her hands but gloves. Behind the litter came Lord Robert Dudley, Master of the Horse, mounted on a very fine charger, and leading a white hackney covered with cloth of gold . . ."

In 1946 the British Museum was fortunate enough to secure in the sale-room a manuscript (Egerton MS. 3320) containing a series of spirited pen-and-ink drawings, not only of that procession (Figs. 7-27), but also of the procession from Westminster Hall to the Coronation Service on the following day (Sunday, January 15, 1559) (Figs. 1-6), accompanied by plans or diagrams of the arrangements within Westminster Abbey, all with explanatory notes.

A tradition which goes back at least two centuries attributes the drawings to the pen of Sir William Dethick, Garter Principal King-of-Arms. Garter at that time, however, was Sir Gilbert Dethick, William, his son, succeeding to the office in 1586, after his father's death. Since William was barely in his teens when Queen Elizabeth I. came to the Crown, the story proves to

be a fable, but it possibly encloses a germ of truth. The manuscript may have been made at the order of the elder Dethick—it does not seem to be by his hand; alternatively, it may have become associated with the names of the Dethicks because it belonged to the College of Arms during their terms of office. It carries a press-mark of a type used at the College, and tallies well enough with an entry in a catalogue of the library drawn up in 1618: "Item a booke of the Queenes proceeding from the Tower to the Pallace of Westminster. folio. Without a cover, intituled the order of a Coronacion." Admittedly, the Egerton manuscript has no title, but, as an examination

of its first page will reveal, it is defective at the beginning. On the other hand, it is now furnished with a cover of limp vellum, upon both sides of which are stamped the arms of Sir Edward Walker, the Garter King-of-Arms who directed the ceremonial at the Coronation of Charles II. Perhaps it would be rash on such evidence as this to claim positively that the volume was formerly preserved at the College of Arms—rather still to suggest that Walker removed it. What can not be questioned is that in a precedent-book of much the same date at the College (MS. M 6) are to be found two sets of drawings of the procession from the Tower, the one set more elaborate than (though hardly as accurate as) our version, the other in a rougher and less finished state.

Whether or not the manuscript was made for the College of Arms, it bears the stamp of production by a herald. The essential acts of Coronation, performed in Westminster Abbey, are religious and, indeed, sacramental in character. With that aspect of the ceremonies our author had no concern. His interests were limited to the purely secular requisites in the church—the stage or platform on which stood the throne, the carpets and cushions upon which her Majesty prostrated herself, the security arrangement (Figs. 2 and 6). Not a drawing, not a word, did he spare for the Service and the officiating clergy, for the Investiture with the regal robes and insignia, or even for the crowning itself. Above all, it was the processions out-of-doors that filled his mind and pages, and on them he was sufficiently informed to refer to a Gentleman Usher of the Privy Council, one Drue Drury, and to the "Qwenes Almener docter Bill" (d. July 15, 1561), by name (Figs. 4 and 15). It is precisely the marshalling or ordering of Coronation processions that has always been the duty of the officers-of-arms.

In his recent "History of the Coronation," Mr. L. E. Tanner, Keeper of the Muniments and Library at Westminster Abbey, has said that the artist is believed to have been "one of the Heralds who was present," and that he made his sketches "probably as an official record." Doubtless he hoped that his work would be helpful to a successor; but let it not be imagined that his lively sketches are the impressions of an eyewitness committed to paper after the close of the ceremonies. His longest note (Fig. 3) runs as follows: "Nota that nether Duke Marquisse Erle nor vicounte put on ther Cappes of Estate withe Coronalles on ther heddes vntill the quenes Highnes be crowned and then they to put on the same and so to contynewe all daye longe vntill the quenes highnes be withdrawn into her Chamber at nyght." That is a direction for future conduct, not a description

of past action. Moreover, for all his knowledge of matters pertaining to the processions, the author was imperfectly acquainted with the arrangements in the Abbey. Although he had some responsibility for, or at least an interest in, its warding or policing, at the time he made his diagrams he knew neither the rank nor the names of those to whom that duty was assigned, and his remarks are cast in the following form (Figs. 2 and 6): "To kepe the stayre from the quere [choir] to the Trone is appoynted . . ."; "The dore into St. Edwardes Chappell kept by . . ." [Continued on opposite page.]



"OURE MOOSTE DRADDE SOUERAIGNE LADYE ELYZABETH BY THE GRACE OF GOD QUENE OF ENGLANDE FRAUNCE AND IRELANDE, DEFENDOUR OF THE FAITH, ETC.": "QUEEN ELIZABETH I." (BY ISAAC OLIVER, c. 1556-1617), CROWNED AND BEARING ORB AND SCEPTRE. Reproduced by Gracious Permission of H.M. the Queen. Copyright Reserved to H.M. the Queen.



ANOTHER LITTER PROCESSION OF QUEEN ELIZABETH I.: "THE VISIT OF QUEEN ELIZABETH TO BLACKFRIARS"—A PAINTING ATTRIBUTED TO MARCUS GHEERAERTS M. (1561/2-1636).

Lent by Simon Wingfield Digby, Esquire.

These two pictures, which have been hanging in the exhibition "Kings and Queens" at the Royal Academy, and which are reproduced by permission, throw interesting sidelights on the Coronation procession of Queen Elizabeth I., discussed on this page by Mr. A. Jefferies Collins and illustrated on the three following pages. The Isaac Oliver portrait shows the Queen in the full splendour of the ceremonial dress of the age (here her customary array at the Opening of Parliament and traditionally that worn by her at the Thanksgiving after the defeat of the Armada). The litter procession to Blackfriars provides an interesting parallel with the litter in the Coronation procession (Fig. 14). In that the litter was borne by two mules, while the canopy was carried by two knights on either side; but in both cases high dignitaries preceded the litter and beautiful ladies followed it; and the escort was on both occasions formed of "pensioners . . . on foot with pole-axes in their hands barehead."

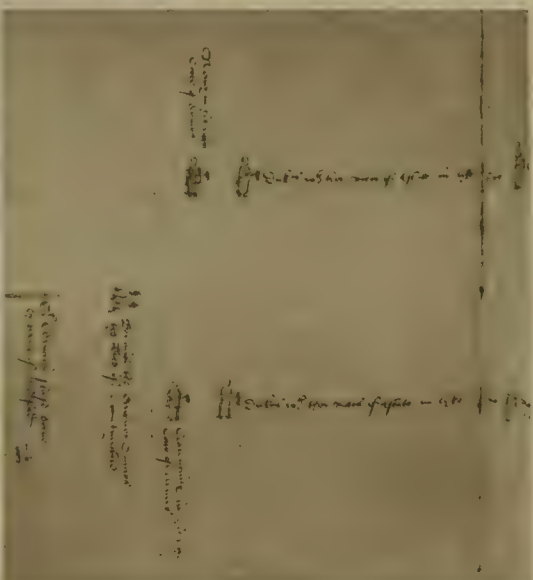


FIG. 1. (L. TO R.) "ST. EDWARD'S STAFF BORNE BY THE EARL OF BEDFORD. BEARING THE QUEEN'S SPURS THE EARL OF HUNTINGDON. [ABOVE] NORROY IN HIS RICH COAT OF ARMS. [BELOW] CLARENCEUX IN HIS RICH COAT OF ARMS. [ABOVE AND BELOW] DUKES IN THEIR ROBES OF ESTATE IN LIKE [SORT]."

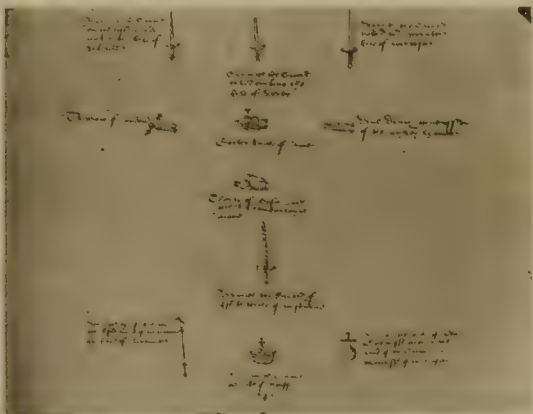


FIG. 4. (TOP TO BOTTOM; L. TO R.) "BEARING THE SWORD ON THE LEFT SIDE NAKED THE EARL OF RUTLAND. BEARING THE SWORD NAKED WITH A POINT THE EARL OF WORCESTER. BEARING THE SWORD CALLED CURTANA THE EARL OF DERBY. THE MAYOR OF LONDON. GARTER KING OF ARMS. DRURY GENTLEMAN USHER OF THE PRIVY CHAMBER. THE EARL OF OXFORD LORD GREAT CHAMBERLAIN ALONE. BEARING THE SWORD OF ESTATE THE EARL OF WESTMORLAND. BEARING THE SCEPTRE ON THE LEFT HAND OF THE CROWN THE EARL OF ARUNDEL. BEARING THE CROWN THE DUKE OF NORFOLK. BEARING THE BALL OF GOLD WITH THE CROSS ON THE RIGHT HAND OF THE CROWN THE MARQUIS OF WINCHESTER."

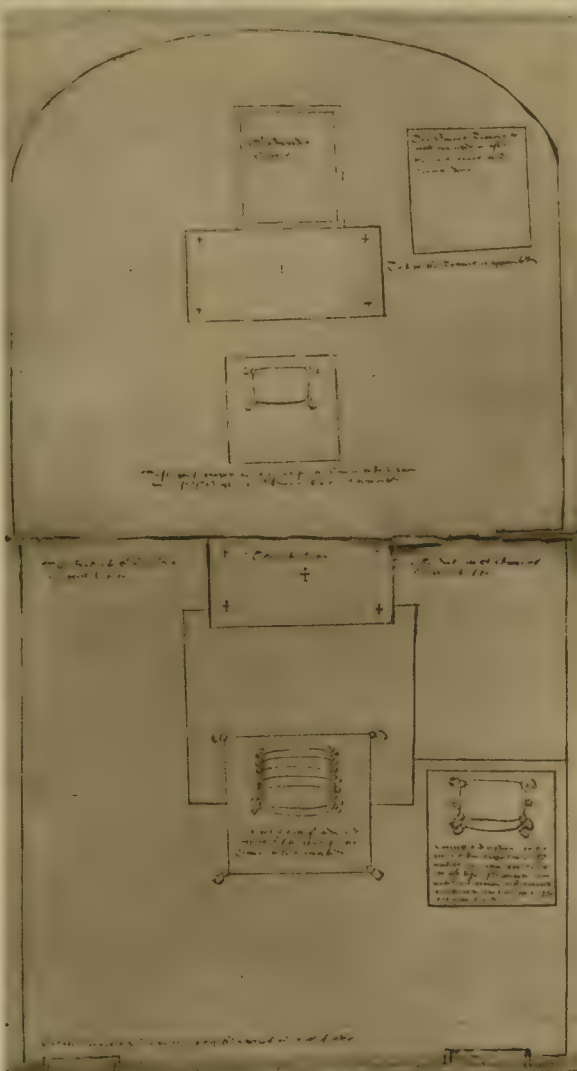


FIG. 2. (TOP TO BOTTOM; L. TO R.) "ST. EDWARD'S SHRINE. THE QUEEN'S TRAVERSE TO MAKE HER READY IN AFTER THE CEREMONIES AND SERVICE DONE. TO KEEP THE TRAVERSE IS APPOINTED—. TO SEE THESE CARPETS AND CUSHIONS FOR THE QUEEN TO KNEEL UPON WHEN SHE SHALL OFFER TO ST. EDWARD'S SHRINE IS APPOINTED—. THE DOOR INTO ST. EDWARD'S CHAPEL KEPT BY—. THE HIGH ALTAR. THE DOOR INTO ST. EDWARD'S CHAPEL KEPT BY—. A CARPET OF CLOTH OF GOLD AND CUSHIONS OF THE SAME FOR THE QUEEN TO BE ANOINTED. A CARPET AND CUSHIONS FOR THE QUEEN TO KNEEL UPON WHEN SHE MAKETH HER PRAYERS TO ALMIGHTY GOD BEFORE SHE GOETH TO [BE] ANOINTED AND CROWNED. THIS CARPET IS OF BLUE VELVET AND THE CUSHIONS OF CLOTH OF GOLD. GREAT CARPETS UNDER THE CARPET OF BLUE VELVET AND CLOTH OF GOLD."

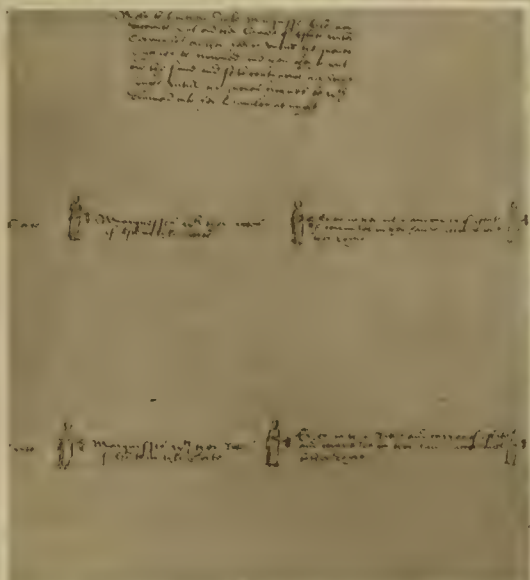


FIG. 3. "NOTA THAT NEITHER DUKE MARQUIS EARL NOR VISCOUNT PUT ON THEIR CAPS OF ESTATE WITH CORONALS ON THEIR HEADS UNTIL THE QUEEN'S HIGHNESS BE CROWNED AND THEN THEY TO PUT ON THE SAME AND SO TO CONTINUE ALL DAY LONG UNTIL THE QUEEN'S HIGHNESS BE WITHDRAWN INTO HER CHAMBER AT NIGHT. [CENTRE AND BELOW; L. TO R.] MARQUES IN THEIR ROBES OF ESTATE IN LIKE SORT. EARLS IN THEIR ROBES AND CAPS OF ESTATE AND CORONALS IN THEIR HANDS ACCORDING TO THEIR DEGREE."

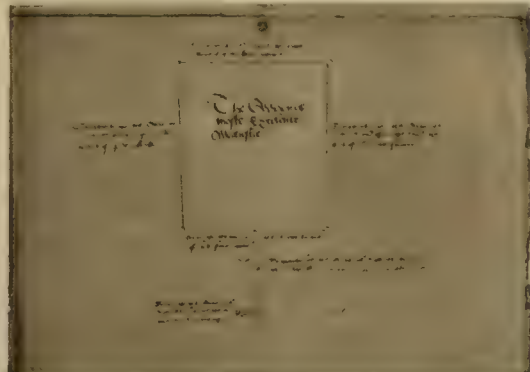


FIG. 5. (TOP TO BOTTOM; L. TO R.) "BEARING THE CANOPY THE TWO BARONS OF THE FIVE PORTS. SUPPORTING THE QUEEN'S HIGHNESS ON THE LEFT HAND THE EARL OF PEMBROKE. THE QUEEN'S MOST EXCELLENT MAJESTY. SUPPORTING THE QUEEN'S HIGHNESS ON THE RIGHT HAND THE EARL OF SHREWSBURY. BEARING THE CANOPY THE TWO BARONS OF THE FIVE PORTS. SUPPORTING THE QUEEN'S HIGHNESS' TRAIN THE LORD WILLIAM HOWARD LORD CHAMBERLAIN. BEARING THE QUEEN'S HIGHNESS' TRAIN THE LADY MARGARET LINEUX."

Continued.]

Details of this importance would have been within his recollection if he had prepared his manuscript soon after all was done. May it not be that the Abbot (as he then was) of Westminster was entitled to a say in the appointments and had still to be consulted? He, be it remembered, in addition to instructing the Sovereign in the various rites of consecration and assuming general charge of the service, then had the custody of the regalia reserved exclusively for Coronations. Most significant of all is the mounted figure styled "The Archbushope of Caunterbury" seen ahead of the royal litter

(Fig. 15) in the procession from the Tower. In January 1559 there was no Archbishop of Canterbury. Cardinal Pole had died on November 17, 1558 some hours after Queen Mary, and Matthew Parker was not elected in his stead until August 1, 1559. Such a mistake points to negligent copying of an earlier model, negligence perhaps attributable to the ease of marshalling the procession in advance. To an experienced officer-of-arms the task must have seemed simple indeed. Not only had two Sovereigns, one a Queen, been crowned within the previous dozen years, but conservatism has always been the keynote of the ceremonies, and when Elizabeth I. made her way from Westminster Hall to the Abbey she was escorted by a

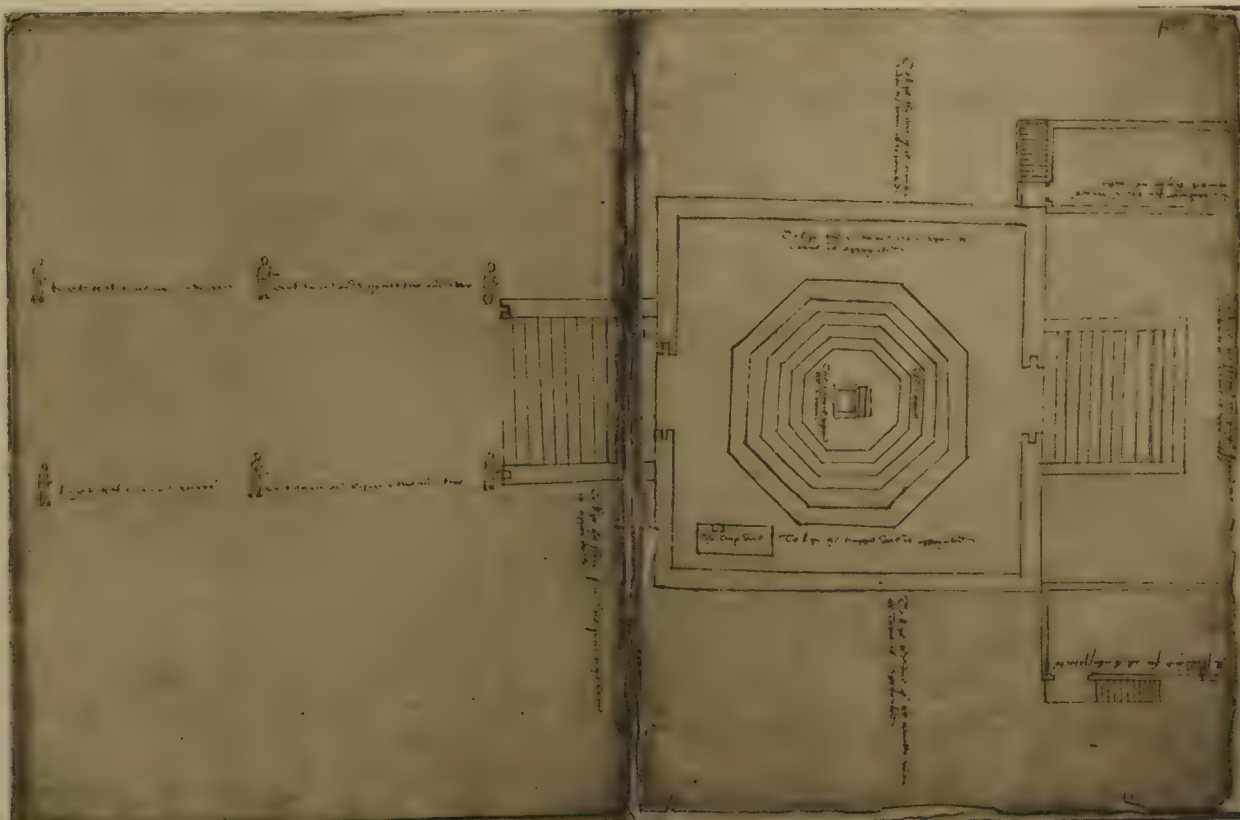


FIG. 6. (TOP AND BOTTOM; L. TO R.) "KNIGHTS THAT HAVE NO LIVERIES, GENTLEMEN AND ESQUIRES TWO AND TWO. [CENTRE] TO KEEP THE STAIR FROM THE CHOIR TO THE THRONE IS APPOINTED—. [RIGHT CENTRE] THE THRONE. THE CHAIR UPON THE THRONE. TO KEEP THE QUEEN'S CHAIR UPON THE THRONE IS APPOINTED—. THE TRAP DOOR. TO KEEP THE TRAP DOOR IS APPOINTED—. [ABOVE AND BELOW] TO KEEP THE DOOR OF THE CHAMBER UNDER THE THRONE IS APPOINTED—. [RIGHT; TOP TO BOTTOM] A STANDING FOR THE QUEEN'S COUNSEL BEING NO LORDS. TO KEEP THE STAIR COMING FROM THE ALTAR TO THE THRONE IS APPOINTED—. A STANDING FOR ALL AMBASSADORS."

retinue which had changed little in make-up since the Coronation of Richard I., the earliest Coronation of which a detailed account is preserved. If the first purpose of these drawings was to enable the participants in the processions to ascertain at a glance the positions they were to take up, it goes without saying that they may be accepted as a reasonably faithful picture of the scenes beheld by the spectators. To give a single indication of their fidelity, they are, one small discrepancy apart, in accord with an Order for the procession through the City formerly preserved in the Lord Chamberlain's Department and now at the Public Record Office. Queen Elizabeth II. will pass through the streets of her capital, as did Queen Elizabeth I. 400 years ago. Unchanged as much of the ritual in the Abbey will be, the other ceremonies will have altered greatly. Gone is the need for the Sovereign to set out from within the secure walls of London's great fortress—Charles II. was the last monarch to ride in state from the Tower to Westminster. Nor will the Queen be obliged to hear and reply to school exercises and pompous orations on her way to the Abbey. Even the processions from and back to Westminster Hall, last enacted at the crowning of George IV. in 1821, have descended into limbo.



FIG. 7. LEAVING THE TOWER. [L. TO R.] "THE GUARD FOLLOWING THREE AND THREE IN ORDER, THE CAPTAIN OF THE GUARD, THE MASTER OF THE HENCHMEN, THE NINE..."

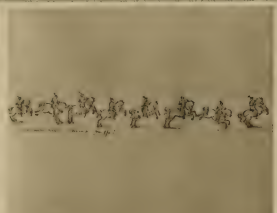


FIG. 8. "... HENCHMEN UPON STEERING HORSES." "THE SIX LADIES RIDING UPON PALFREYS FOLLOWING THE THIRD CHARIOT."

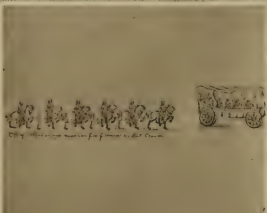


FIG. 9. "THE SIX LADIES RIDING UPON PALFREYS FOLLOWING THE THIRD CHARIOT."



FIG. 10. "... THE FIRST CHARIOT. THE SIX HORSES DRAWING THE FIRST CHARIOT."

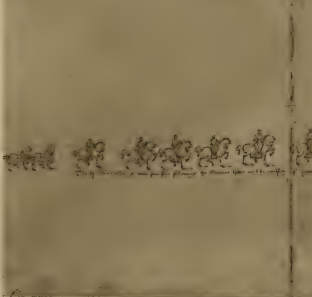


FIG. 11. "THE SIX LADIES RIDING UPON PALFREYS FOLLOWING THE QUEEN'S LITTER NEXT TO THE PALFREY OF HONOUR. THE LORD ROBERT DUDLEY, MASTER OF THE HORSE, LEADING THE FIRST MULE THE LORD GILES PAULET, BEARING THE CANOPY ON EACH SIDE TWO KNIGHTS, LEADING THE FIRST MULE THE LORD ANDREW DUDLEY. [TOP, UPPER AND LOWER] THE PENIONERS WITHOUT THEM ON FOOT WITH POLE-AXES IN THEIR HANDS BAREHEAD, THE QUEEN'S [EQUERRES] AND FOOTMEN NEXT ABOUT HER HIGHNESS' LITTER BAREHEAD." (BELOW, LIKEWISE.)



FIG. 12. "... THE SECOND CHARIOT. THE SIX LADIES RIDING UPON PALFREYS FOLLOWING THE SECOND CHARIOT."

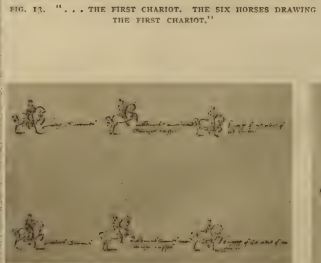


FIG. 13. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

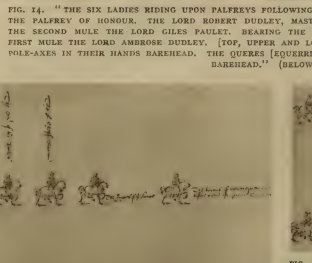


FIG. 14. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

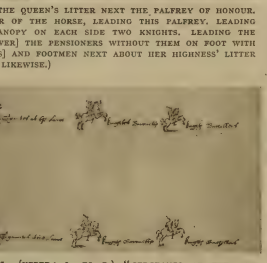


FIG. 15. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

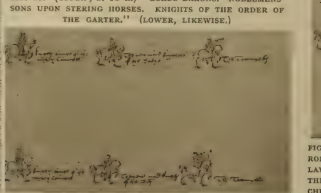


FIG. 16. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

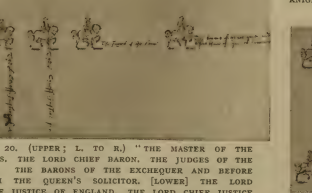


FIG. 17. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

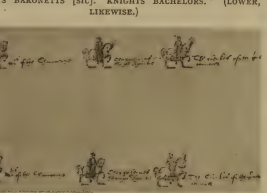


FIG. 18. (UPPER; L. TO R.) "THE LORDS BARONS, NOBLEMENTS' SONS UPON STEERING HORSES, KNIGHTS OF THE ORDER OF THE GARTER." (LOWER, LIKEWISE.)

HOW THE EARL MARSHAL'S OFFICE PLANNED A CORONATION PROCESSION FOUR HUNDRED YEARS AGO:

On page 880, Mr. A. Jefferies Collins, Keeper of Manuscripts, British Museum, discusses and describes the manuscript (recently acquired by the British Museum) from which the illustrations on these pages and on page 881 are reproduced by the courtesy of the Trustees of the British Museum. This manuscript book has been described as an official record made by one of the Herald's present; but Mr. Collins argues from the nature of the work that it is much more likely to have been an order of procedure made at the College of Arms for the guidance and proper ordering of the two processions: the one from the Tower to Westminster Hall; and the other on the following day, from Westminster Hall into Westminster Abbey. There are, moreover, a number of discrepancies, which suggest that it

was drawn before the event. A number of appointments are left as blanks. There are several references to Archbishops and Bishops. As Mr. Collins has pointed out, there was no Archbishop of Canterbury appointed at the date; and, indeed, owing to religious scruples, the Coronation of Elizabeth was notable for the absence of bishops (who were at that date Roman Catholics) and, indeed, it was only with some difficulty that the Bishop of Carlisle could be persuaded to undertake the actual crowning. In Fig. 15, the Earl of Arundel is shown in two places. In the same page, Mr. Secretary Cecil (later Lord Burleigh) is particularised; but no name is given for the parallel "Mr. Secretary." In Fig. 5, "Lady Margaret Lineux" is shown as bearing the Queen's train. If this is, as seems likely,

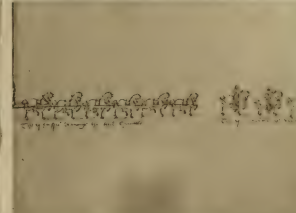


FIG. 10. "THE SIX HORSES DRAWING THE THIRD CHARIOT. THE SIX LADIES RIDING UPON..."



FIG. 11. "... PALFREYS FOLLOWING THE SECOND CHARIOT. THE SIX HORSES DRAWING..."

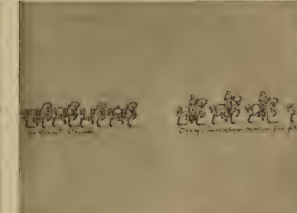


FIG. 12. "... THE SECOND CHARIOT. THE SIX LADIES RIDING UPON PALFREYS FOLLOWING..."

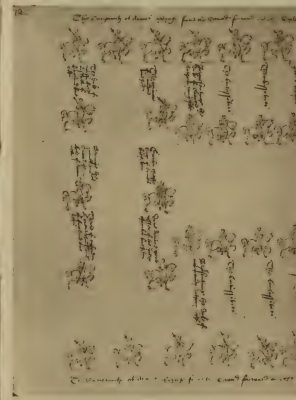


FIG. 13. (L. TO R.; TOP AND BOTTOM) "THE SERGEANTS AT ARMS RIDING FROM THE SWORD FORWARD ON EACH SIDE. [UPPER ROW; L. TO R.] THE DUKES OF NORFOLK, EARL MARSHAL OF ENGLAND BAREHEAD, REPRESENTING THE DUKES OF NORFOLK [GLENES] ANTONY WINDFLEET, THE AMBASSADORS, THE LORD MAJORS OF THE GREAT SEAL, NORFOLK KING OF ARMS, THE ARCHBISHOP OF YORK, THE LORD PRIVY SEAL, THE LORD CLINTON LORD ADMIRAL OF ENGLAND, THE TREASURER OF ROCHES, MR. SECRETARY, THE QUEEN'S ALMONER, MR. BELL. [CENTRE; L. TO R.] BEARING THE QUEEN'S MAJESTY'S SWORD THE EARL OF LANCASTER, GARTER CHIEF KING OF ARMS BAREHEAD. [LOWER; L. TO R.] THE EARL OF OXFORD LORD GREAT CHANCELLOR OF ENGLAND BAREHEAD, DUKE DAVRY CENTURIAN USHER OF THE PRIVY CHAMBER BAREHEAD, REPRESENTING THE DUKE OF NORFOLK ANTONY LIGHT, THE AMBASSADORS, THE AMBASSADORS, THE MARCHIONESS OF WINCHESTER LORD TREASURER OF ENGLAND, CLARENCEUX KING OF ARMS, THE ARCHBISHOP OF CANTERBURY, THE EARL OF ARUND, LORD DEWARD OF ROCHES, THE LORD WILLIAM HOWARD LORD CHANCELLOR, THE CONTROLLER OF ROCHES, MR. SECRETARY CECIL, THE PRELATE OF THE GARTER."

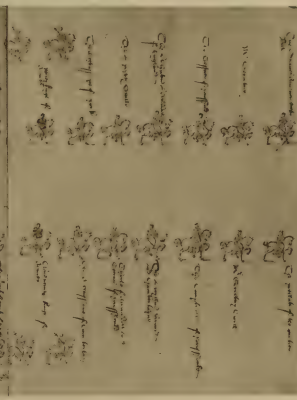


FIG. 14. (L. TO R.; TOP AND BOTTOM) "THE SERGEANTS AT ARMS RIDING FROM THE SWORD FORWARD ON EACH SIDE. [UPPER ROW; L. TO R.] THE DUKES OF NORFOLK, EARL MARSHAL OF ENGLAND BAREHEAD, REPRESENTING THE DUKES OF NORFOLK [GLENES] ANTONY WINDFLEET, THE AMBASSADORS, THE LORD MAJORS OF THE GREAT SEAL, NORFOLK KING OF ARMS, THE ARCHBISHOP OF YORK, THE LORD PRIVY SEAL, THE LORD CLINTON LORD ADMIRAL OF ENGLAND, THE TREASURER OF ROCHES, MR. SECRETARY, THE QUEEN'S ALMONER, MR. BELL. [CENTRE; L. TO R.] BEARING THE QUEEN'S MAJESTY'S SWORD THE EARL OF LANCASTER, GARTER CHIEF KING OF ARMS BAREHEAD. [LOWER; L. TO R.] THE EARL OF OXFORD LORD GREAT CHANCELLOR OF ENGLAND BAREHEAD, DUKE DAVRY CENTURIAN USHER OF THE PRIVY CHAMBER BAREHEAD, REPRESENTING THE DUKE OF NORFOLK ANTONY LIGHT, THE AMBASSADORS, THE AMBASSADORS, THE MARCHIONESS OF WINCHESTER LORD TREASURER OF ENGLAND, CLARENCEUX KING OF ARMS, THE ARCHBISHOP OF CANTERBURY, THE EARL OF ARUND, LORD DEWARD OF ROCHES, THE LORD WILLIAM HOWARD LORD CHANCELLOR, THE CONTROLLER OF ROCHES, MR. SECRETARY CECIL, THE PRELATE OF THE GARTER."

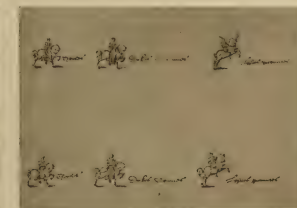


FIG. 15. (UPPER; L. TO R.) "THE EARLS, DUKES' SONS, LORDS VISCOUNTS." (LOWER, LIKEWISE.)

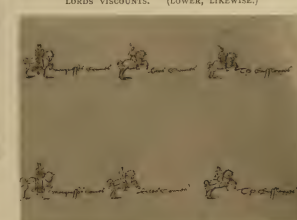


FIG. 16. (UPPER; L. TO R.) "THE MARQUISES' SONS, EARLS' SONS, THE BISHOPS." (LOWER, LIKEWISE.)

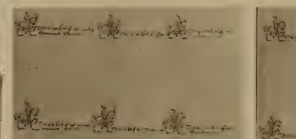


FIG. 17. (UPPER; L. TO R.) "THE CLERKS OF THE PRIVY SEAL, THE CLERKS OF THE SIGNET, THE SIX CLERKS OF THE CHANCERY." (LOWER, LIKEWISE.)



FIG. 18. (UPPER; L. TO R.) "THE CLERKS OF THE PRIVY SEAL, THE CLERKS OF THE SIGNET, THE SIX CLERKS OF THE CHANCERY." (LOWER, LIKEWISE.)



FIG. 19. THE ENTRANCE TO WESTMINSTER PALACE, WHICH THE PROCESSION EVENTUALLY REACHED THROUGH MUD AND A LITTLE SNOW, AFTER A LONG AND SLOW MARCH FROM THE TOWER, INTERSPERSED WITH MANY SPEECHES.

PICTURES FROM A CONTEMPORARY CHART OF THE CORONATION PROCESSION OF QUEEN ELIZABETH I.

Margaret Stewart, Countess of Lennox, wife of Matthew Stewart, the mother of Darnley and mother-in-law of Mary Queen of Scots, it seems an unlikely appointment, for two reasons. In another account of the Coronation, the Duchess of Norfolk is described as carrying the Queen's train; and, further, the Earl and Countess of Lennox, while on intimate terms of friendship with Mary I., were in considerable disfavour with Elizabeth I. It can be suggested, therefore, that where such discrepancies exist, they do so by transference from a similar document prepared for Queen Mary's Coronation and which formed, as is natural in the preparation of traditional ceremonies, the basis (in the Earl Marshal's office of the day) for the arrangements for Elizabeth I.'s Coronation. The great interest

of this document, however, is in its showing of the continuity of the great offices of the Court and Crown and their age-old association with certain aspects of the ceremony. Two figures, however, the representatives of the Dukes of Normandy and Guinevere (aspects, as it were, of the Crown) have since the time of George IV. taken no part in the ceremony. An oddity in the document is the particularising of the relatively minor official, the Gentleman Usher of the Privy Chamber "Drus Drury" (twice mentioned, Figs. 4 and 15) who, in 1590-91, was Constable of the Tower, and died at a great age. And it is tempting to imagine that he arranged with a clerk or friend in the College of Arms to prepare him a special copy of the orders of the day, with his own name and dignity given in full.

THE ANCIENT REGALIA ASSOCIATED WITH ST. EDWARD.

By MARTIN R. HOLMES, F.S.A.

THE particular association of St. Edward, King and Confessor, with the English coronation service appears to date from the middle of the thirteenth century. Before that, the Norman and Plantagenet kings had been consecrated at Westminster without any special allusion to the Confessor, and their Royal ornaments had no association with him, by name or tradition. Henry III., however, was in many ways a kindred character to Edward, and showed his devotion by demolishing the main part of the Abbey Church of Westminster and rebuilding it in a new and splendid fashion, to be dominated by the tall shrine, blazing with many-coloured mosaic, marble and gold, to which St. Edward's remains were moved on his feast-day, October 13, 1269. Thenceforward we find for the first time references to the existence as relics, and the use at coronations, of St. Edward's robes and ornaments, and particularly St. Edward's Crown: The *Consuetudines* of Abbot Ware specify the exhibition of St. Edward's coronation mantle as a relic on his feast-day and at Christmas, and it seems possible that this may have been one of the vestments that Abbot Laurence had removed from the grave, along with the famous sapphire ring, when he moved the saint's body from one tomb to another a hundred years before. King Henry would appear to have dealt with the remains even more thoroughly, removing practically a complete set of regalia, which remained at the Abbey till they were destroyed by the Parliamentarians after the death of Charles I.

What were these ornaments, and what was their form and fashion? The evidence is scanty but expressive. In the Public Record Office is a memorandum on Coronation procedure that seems, from its reference to the need for providing new coronation spurs, to have been drawn up at the accession of Edward I. Three Swords of State and two Sceptres, all of them carried in the opening procession, are listed as "to be taken from the King's Treasury," but when the actual ceremony begins, we find various references to St. Edward and his relics that do not occur in earlier English Coronation texts. For the first time the new King pledges himself to guarantee the "laws, customs and franchises granted to Church and people by the glorious King St. Edward." After the anointing, he is to put on, among other things, the "coat of St. Edward which remains at Westminster," and to be girt with the sword, on the other hand, from his own treasury. The "collar" (presumably the two Armills on their connecting band) comes from the Treasury at Westminster, as does the Imperial Mantle. No mention of the Crown has been made in the preliminary arrangements for the procession, showing that it was not carried among the King's personal ornaments, but was already at the shrine, and presumably belonged there. After the crowning comes the Investiture with "St. Edward's ring," and finally the Sceptre and Rod. If these are the two sceptres already mentioned, they were the King's own property, and have nothing to do with St. Edward, but it seems likely that those were intended only to be carried in state, like the swords, and that the Sceptre and Rod handed to the King were actual relics belonging to the Abbey, as they certainly were at later coronations. Finally, there is a note to say that if the King wishes to take off the "Royal ornaments of St. Edward" in the Abbey Church, he must have other ornaments of his own laid ready for his return, while if he prefers to wear St. Edward's ornaments in the procession back to the Palace, arrangements must be made for their return in their entirety to the Abbey afterwards.

We see, therefore, that while the King's Sword, Spurs and processional Sceptres were to come from his own treasury, the Ring, Bracelets, Vestments and Crown, and probably another Sceptre and Rod, belonged to the Abbey, and most of them were associated with St. Edward by name. Henry VI is related to have carried "St. Edward's Sceptre." Richard III., likewise, paid a formal visit to the Abbey before his Coronation, and had "St. Edward's Sceptre" delivered to him by the Abbot before hearing a *Te Deum* and making a formal offering at the shrine, so that it appears that the Sceptre was regarded as a symbol of temporal power that could be delivered before the actual consecration.

The first real inventory of Coronation ornaments was drawn up by a monk named Sporley in the fifteenth century. By this time the tradition

had altered. The change wrought by Henry III. had been overlooked, and it was believed that the relics had been left by the saint himself for the Coronation of his successors. Crown, Vestments and yoke of Bracelets are there, though there is no mention of the Ring, and, in addition, there are three Sceptres of particular interest. One is of gold, another is of wood plated with gold, and the third is of iron. Which of these is the "St. Edward's Sceptre" of Henry VI. and Richard III.? The Rod of iron appears, as we shall find later, to have been covered with silver gilt, and to have had a fleur-de-lys finial like the sceptres of the Saxon and early Norman Kings, and it may have been part of the funeral equipment of the Confessor, like the Sceptre and Rod of gilded metal which still rest in the dead hands of Edward I., and were seen and sketched when his tomb was opened in the eighteenth century. By 1606 its original composition must have been forgotten, as a list of that date contains no mention of an iron Sceptre but puts in its stead

"a Long Scepter with a Pike of Steele in the bottome" — presumably where the silver-gilt casing ended and let the metal core protrude — and in 1649 an indignant note by the Parliamentary Commissioners describes it as "One small staff with a floure de luce on the toppe formerly thought to be all of gould, but vpon triall found to be Iron within and siluer gilt without."

The wooden Rod caused them a similar disappointment. It appears in their list as "a large staff with a doue on y top formerly thought to be all gould but vpon triall found to be the lower part wood within and siluer gilt without — weighing in all 27 Ounces valued at £35." Calculation indicates that there must have been 10 ozs. of gold to 17 of silver for it to be valued at this figure, as if a golden dove surmounted a wooden staff in a silver-gilt case. This sounds more like a reliquary than a funeral "property," and it

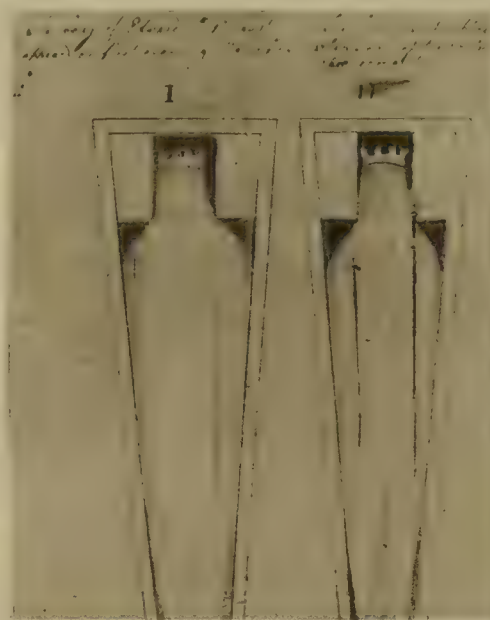
is possible that here we have the wand known as St. Edward's Staff, even as the wooden walking-sticks of the early Celtic saints were cased in silver and preserved as relics. Court inventories of the fourteenth and fifteenth centuries mention "Aaron's rod" on one occasion and "Moses' yarde" upon another, and at the Coronation of Richard III. the Earl of Bedford carried "St. Edwards Staffe for a Relick." There may have been several such objects in the Westminster Treasury, but it seems at least possible that the one metal-plated staff went down in the different lists under slightly different names, according to the ideas of the individual compiler of each inventory. It appears as late as 1597 in the hand of Elizabeth I. when she visited the Abbey on St. Edward's Day.

Finally, there was St. Edward's Crown. Froissart and Wavrin tell us that it was "arched over like a cross," Sir Simonds d'Ewes saw Charles I. crowned with it, and thought it lower and broader than his more familiar Crown of State, Evelyn describes it as "an arch'd crown," and Spelman says it was "ancient work with flowers adorned with stones of somewhat a plain setting." Moreover, a passage in Guillim, that may refer to it, mentions not only the close, rounded form and the flower adornments, but some plaiting or interlaced work in the design which may be the famous "gould wyer-worke" of the Parliamentary inventory. Various illustrations at the Abbey, though differing in date and medium, show a low, helmet-like crown, different from the normal "Imperial" type, associated with the act of coronation in general or with the Confessor in particular. (The difference between the two is well shown by the scenes of Coronation and Enthronement on the chantry of Henry V.)

At the time of its destruction in 1649 the ancient Crown weighed 79½ ozs. and the gold was valued at £248 10s. At the Restoration, the new St. Edward's Crown weighed 2½ ozs. more, and the bill for its manufacture makes no charge for the supply of the gold itself. The only charge is for "addition of gold and workmanship," and one is tempted to hope, after all, that what happened to the statue of King Charles at Charing Cross may have happened to an even more valuable memento, and that our present Coronation diadem may have been made from the shattered metal of the ancient Saxon Crown.



A CORONATION AT WESTMINSTER, FROM THE FUNERAL ROLL OF ABBOT ISLIP IN WESTMINSTER ABBEY LIBRARY, SHOWING ST. EDWARD'S CROWN — ANOTHER MINIATURE IN THE SAME ROLL SHOWS EDWARD THE CONFESSOR WEARING A CROWN OF THIS PARTICULAR TYPE DISTINCT FROM THE HIGH-ARCHED FORM NORMALLY REPRESENTED IN LATER MEDIEVAL AND TUDOR ART.



THE FUNERAL CROWN AND SCEPTRES ON THE SHROUDED BODY OF EDWARD I. AS THEY WERE SEEN AND SKETCHED WHEN HIS TOMB WAS OPENED IN THE EIGHTEENTH CENTURY — FROM A DRAWING IN THE LIBRARY OF THE SOCIETY OF ANTIQUARIES. "ST. EDWARD'S SCEPTRE" MAY HAVE BEEN PART OF SIMILAR FUNERAL EQUIPMENT OF EDWARD THE CONFESSOR.



THE BRONZE STATUETTE OF EDWARD THE CONFESSOR FROM THE TOMB OF HENRY VII. IN WESTMINSTER ABBEY — THE CROWN CORRESPONDS WITH THE LOW CLOSE CROWN DEPICTED IN THE CORONATION SCENE AND ON THE FIGURE OF THE CONFESSOR IN THE ISLIP ROLL, AND MAY REPRESENT THE ACTUAL CROWN STILL KEPT AT THE ABBEY BEFORE THE CIVIL WAR, WHICH WAS BROKEN UP IN 1649.



THE OFFICERS OF ARMS OF THE HERALDS' COLLEGE: BLUEMANTLE, MR. J. A. FRERE; WINDSOR HERALD, MR. R. P. GRAHAM-VIVIAN; RICHMOND HERALD, MR. A. R. WAGNER; YORK HERALD, MR. A. J. TOPPIN; CLARENCEUX KING-OF-ARMS, SIR ARTHUR S. COCHRANE; GARTER KING-OF-ARMS, THE HON. SIR GEORGE BELLEW; THE EARL MARSHAL, THE DUKE OF NORFOLK; PORTCULLIS, THE MASTER OF SINCLAIR; NORROY AND ULSTER KING-OF-ARMS, SIR GERALD WOLLASTON; ROUGE DRAGON.

MR. R. MIRRLEES; LANCASTER HERALD, MR. A. G. B. RUSSELL; CHESTER HERALD, MR. J. D. HEATON-ARMSTRONG; ROUGE CROIX, MR. J. R. BROMHEAD WALKER; AND SOMERSET HERALD, MAJOR M. R. TRAPPES-LOMAX (L. TO R.). ABOVE (INSET) ARE THE THREE OFFICERS-OF-ARMS EXTRAORDINARY, APPOINTED BY THE QUEEN ON THE NOMINATION OF THE EARL MARSHAL, MR. A. COLIN COLE, FITZALAN PURSUIVANT; MR. DERMOT MORRAH, ARUNDEL HERALD; AND MR. H. S. LONDON, NORFOLK HERALD.



THE SCOTTISH COURT OF CHIVALRY: (FRONT ROW) THE LATE SIR FRANCIS GRANT, FORMERLY ALBANY HERALD; THE LORD LYON KING-OF-ARMS, SIR THOMAS INNES OF LEARNY; AND MARCHMONT HERALD, LIEUT.-COLONEL J. W. BALFOUR PAUL; AND (STANDING) CARRICK PURSUIVANT, MR. J. M. GRANT;

LION MACER, MR. T. C. GRAY; ALBANY HERALD, MAJOR FRASER OF REELIG; ROTHESAY HERALD, LIEUT.-COLONEL H. A. B. LAWSON; KINTYRE PURSUIVANT, CAPTAIN MONCREIFFE OF EASTER MONCREIFFE; AND UNICORN PURSUIVANT, LIEUT.-COLONEL DALYELL OF THE BINNS.

THE HEAD OF THE HERALDS' COLLEGE: THE EARL MARSHAL, THE DUKE OF NORFOLK, WITH HIS OFFICERS, INCLUDING THOSE SPECIALLY APPOINTED; AND THE COURT OF THE LORD LYON, SCOTTISH COURT OF CHIVALRY.

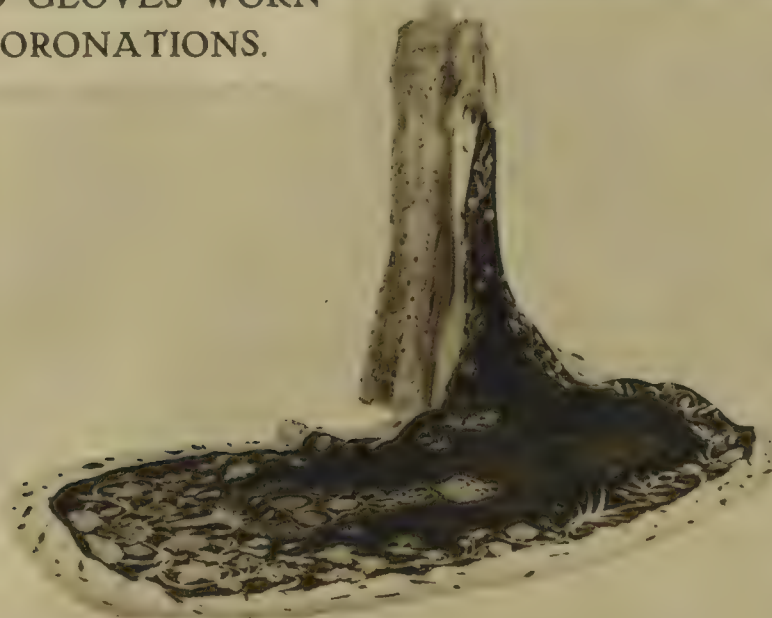
The Earl Marshal, Head of the Heralds' College, will walk in the Abbey Coronation procession next to the Marquess of Salisbury. Officers of the Heralds' College will wear their tabards embroidered with the Royal Arms—those of Kings-of-Arms, of velvet; of Heralds, of satin; and of Pursuivants of brocade. The two Senior Pursuivants of England, Bluemantle and Rouge Croix, lead the Knights of the Garter who will hold the Canopy. The Senior Heralds of England precede the Regalia, borne in two sections.

After the first section come the two provincial Kings-of-Arms, Clarenceux and Norroy and Ulster. Garter King-of-Arms walks between the Lord Mayor and Black Rod. Lord Lyon King-of-Arms, who at the last Coronation walked with the provincial Kings-of-Arms, will on this occasion precede the Duke of Edinburgh. Marchmont, Rothesay and Albany Heralds precede the Standards. All the Officers-of-Arms, including the three Heralds-of-Arms Extraordinary specially appointed, will walk in the procession.

ROYAL ROBES AND GLOVES WORN AT PREVIOUS CORONATIONS.



WORN BY QUEEN MARY AT HER CORONATION: A WHITE SATIN DRESS EMBROIDERED WITH A FLOWER PATTERN IN GOLD THREAD; AND EMBROIDERED PURPLE MANTLE.



WORN BY QUEEN ELIZABETH THE QUEEN MOTHER AT HER CORONATION IN 1937: AN EMBROIDERED IVORY-TINTED SATIN GOWN; AND PURPLE MANTLE.



WORN BY KING EDWARD VII. ON RETURNING FROM HIS CORONATION IN 1903: A ROBE OF PURPLE VELVET.



WORN BY HER LATE MAJESTY QUEEN MARY AT HER CORONATION ON JUNE 22, 1911: A PAIR OF WHITE KID GLOVES EMBROIDERED WITH HER MONOGRAM.



WORN BY QUEEN ALEXANDRA AT HER CORONATION: AN EMBROIDERED GOLD NET DRESS OVER AN UNDER-DRESS OF GOLD TISSUE; AND EMBROIDERED PURPLE VELVET MANTLE.



WORN BY QUEEN VICTORIA ON THE WAY TO HER CORONATION IN 1838: A RED VELVET ROBE AND TRAIN TRIMMED WITH ERMINE AND GOLD GALLOON.



WORN BY HER MAJESTY QUEEN ALEXANDRA AT HER CORONATION ON AUGUST 9, 1903: WHITE KID GLOVES EMBROIDERED WITH GOLD AND BEARING THE ROYAL MONOGRAM.



WORN BY KING GEORGE V. ON RETURNING FROM HIS CORONATION: A ROBE OF PURPLE VELVET.

Some of the robes and gloves worn by Kings or Queens of England at Coronations since 1838 are shown on this page. They form part of the collection of Coronation robes at the London Museum, at Kensington Palace, and are reproduced here by courtesy of the Trustees. The oldest robes shown here are the crimson velvet robes worn by Queen Victoria on the way to her Coronation on June 28, 1838. In her diary the nineteen-year-old Queen described these robes as "my House of Lords costume." The purple velvet

robe and satin tunic worn by her son, King Edward VII., on the return from his Coronation in August 1903, are also shown. This robe is practically identical to the Imperial robe of purple velvet and satin tunic worn by King George V. on the return from his Coronation eight years later. It is interesting to compare the robes worn by the three Queens Consort, Queen Alexandra, Queen Mary and Queen Elizabeth the Queen Mother, at their respective Coronations.

ONE OF OUR OLDEST REMAINING CORONATION VESTMENTS, AND OTHER CORONATION ROBES.



ONE OF THE OLDEST REMAINING CORONATION VESTMENTS OF AN ENGLISH KING: THE CORONATION MANTLE OF JAMES II. WHICH IS ON LOAN TO THE LONDON MUSEUM.



WORN BY QUEEN ELIZABETH THE QUEEN MOTHER AT HER CORONATION ON MAY 12, 1937: WHITE SHOES, WITH A THISTLE DESIGN ON THE TOES.



MADE OF FLOWERED PURPLE AND GOLD BROCADE: A DETAIL OF THE MATERIAL OF THE CORONATION MANTLE OF JAMES II.



WORN BY QUEEN VICTORIA AT HER CROWNING: THE SUPERTUNICA OF CLOTH-OF-GOLD AND DALMATIC ROBE EDGED WITH GOLD FRINGE.

One of the oldest remaining Coronation vestments of an English King, the Coronation mantle of James II., illustrated on this page, has been lent to the London Museum by the Dean and Chapter of Westminster Abbey. Recent comparison has shown that Francis Sandford's description of this Coronation mantle corresponds very closely with certain seventeenth-century vestments still belonging to the Westminster Abbey authorities and hitherto thought to be part of a set of copes provided for the Coronation



WORN BY KING EDWARD VII. AT HIS CROWNING: THE SUPERTUNICA OF CLOTH-OF-GOLD, STOLE ROYAL AND DALMATIC ROBE OF CLOTH-OF-GOLD.

of Charles II. in 1661. Sandford's account, published in 1687, shows that there was not time to prepare a mantle embroidered with eagles, like that which had been destroyed in 1649, but that Charles II. had used "a Rich Gold Stuff" and his brother had a triangular mantle made of flowered purple and gold brocade. The triangle has been altered, at some date, to a semi-circle. The photographs on this page are reproduced by courtesy of the Trustees of the London Museum.

"IT WAS FOR A CROWN!"

COLONEL BLOOD'S ATTEMPT TO STEAL THE REGALIA FROM THE TOWER.

AT the Restoration of Charles II. orders were given for the replacement of the Regalia, which had been broken up and dispersed under the Commonwealth. The Master of the Jewel House was instructed to provide "Two Imperial Crowns, sett with pretious stones; the one to be called St. Edward's crowne, wherewith the King was to be crowned, and the other to be putt on after his coronation, before his Maties retorne to Westminster Hall. Also, an Orbe of Gold with a Crosse sett with pretious stones: A Scepter with a Crosse sett with pretious stones, called St. Edwards . . ." and other items, including a Sceptre with a Dove; St. Edward's Staff; and a pair of gold Spurs. Upon the appointment of Sir Gilbert Talbot as Keeper of the Regalia in the Tower, the King tacitly allowed the Regalia to be shown to the public, and Sir Gilbert appointed an old servant of his father's, Talbot Edwards, as the custodian, who received gifts of money from the sightseers in lieu of salary. It was this man who was to suffer much maltreatment at the hands of Colonel Blood and his associates when they attempted to steal the Regalia on May 9, 1671.

Little is known of Blood's early life, but he was probably born in Ireland and it is believed that he took the Parliamentary side in the Civil War. In 1648 he married in Lancashire and then returned to Ireland, being made a J.P. by Henry Cromwell and given land as a reward for his services. At the Restoration his land was confiscated and he began to associate with other disgruntled Cromwellians. In 1663 he was the leading spirit in a plot to capture Dublin Castle and seize the Lord Lieutenant, the Duke of Ormonde. The plan miscarried and a number of the conspirators were arrested, including Blood's brother-in-law,

Lackie, who was tried and executed for high treason. Blood himself fled to the hills, where he remained until the pursuit became too hot, when he went to Holland. In 1666 he was with the Covenanters in Scotland, but left them after their defeat on Pentland Hills. His next adventure was the rescue of his friend, Captain Mason, who was being sent north for trial at the assizes with an escort of eight picked troopers. With three companions Blood attacked the party near Doncaster and, although severely wounded, achieved his object. A price of £500 was offered for his capture, but he evaded arrest. In 1670 William Prince of Orange visited England and the Duke of Ormonde attended him on his being entertained by the City. Blood had not forgotten the fate of his companions who were arrested for being concerned in the plan to capture Dublin Castle seven years previously, and he decided that the time was ripe for revenge on his old enemy. Blood, with his son-in-law, Thomas Hunt, and other associates, waylaid the Duke of Ormonde's coach in St. James's Street, and, capturing the Duke, attempted to carry him off to Tyburn, where they intended to hang him on the common gibbet. Fortunately for the Duke, he was able to hurl both himself and the rider from the horse on which he had been mounted and was rescued by his coachman, who had given the alarm. Blood and his companions escaped and in the following year put into execution an audacious plan to carry off the Crown Jewels of England. Three weeks before the date arranged for the attempt Blood, dressed as a parson, and accompanied by a woman whom he passed as his wife, visited the Tower and asked to be permitted to see the Regalia. Permission was given and then the "wife" feigned faintness, and Mrs. Edwards, the keeper's wife, invited them into her house. Blood returned a few days later with a present of gloves from his

"wife," and thus began a series of visits, during which Blood proposed that the Edwards' daughter should marry his nephew, and a day was arranged for the young people to meet. At the time appointed, Blood, still disguised as a parson, presented himself at the keeper's house with three companions, one of whom pretended to be the "young nephew." The latter stayed at the door on the pretext of waiting for the daughter,

while the others went into the Jewel House with the Keeper, Edwards, on the pretence of seeing the Crown. What happened next may be given in the words of a contemporary account—the *London Gazette* of May 9, 1671.

This morning, about seven of the clock, four men coming to Mr. Edwards, keeper of the Jewel House in the Tower, desired to see the regal crown remaining in his custody; he carries them into the room where they were kept, and shows them; but, according to the villainous design, they, it seems, came upon, immediately they clap a gag of a strange form into the old man's mouth, who, making what noise and resistance he could, they stabbed him a deep wound in his belly, with a stiletto, adding several other dangerous wounds on the head, with a small beetle they had with them, as is believed, to beat together and flatten the crown, to make it more portable; which having, together with the ball, put into bags they had to that purpose, brought with them, they fairly walked out, leaving the old man grovelling on the ground, gagged, and pinioned; thus they passed by all the sentinels, till, in the meantime, the son-in-law of Mr. Edwards, casually passing by, and hearing the door shut, and some bustle, went in to look what it might be, when he found his old father-in-law in the miserable condition they had left him; whereupon running out in all haste, and crying to stop the authors of this horrid villainy, the persons began to hasten more than ordinarily; which the last sentinel perceiving, and hearing

a noise, bid them stand; but, instead of standing to give an account of themselves, one of them fires a pistol at the sentinel, and he his musket at them; which gave the alarm, so, as, with the pursuit of Mr. Edwards' son-in-law, two of the malefactors were immediately seized; two more, with another that held their horses without the Tower-gate, escaped. With the two that were taken were found the crown and ball, only some few stones missing, which had been loosened in the beating of the crown together, with the mallet, or beetle spoken of.

These two, being brought down to Whitehall, by his Majesties command, one of them proves to be Blood, that notorious traytour and incendiary, who was outlawed for the Rebellion in Ireland, eight years ago; and the other one was Perrott, a dyer, in Thames Street. Within two hours afterwards, a third was apprehended, as he was escaping on horseback, who proves to be Thomas Hunt, mentioned in his Majesty's proclamation for the discovery of the persons, who, sometime since, committed that horrid attempt upon his grace the Duke of Ormonde, but is, indeed, son (son-in-law) to the said Blood, who, with great impudency, confesses, that they two were, with seven others, in that action. They are, all three, sent close prisoners to the Tower, for the present.

On being captured, Blood boasted: "It was a gallant attempt, however unsuccessful; it was for a crown!"

The sequel is perhaps even more astonishing—Blood insisted that he would confess only to the King in person and Charles admitted him to his presence. His audacity and wily tongue not only won a pardon for himself and his confederates, but his estates in Ireland, of an annual value of £500, which had been

forfeited, were restored to him, and he died a natural death at his house in Bowling Alley, Westminster, on August 24, 1680. A broadside of the time noted the event:

Thanks, ye kind fates, for your last favour shown—
For stealing Blood, who lately stole the crown.



"IMMEDIATELY THEY CLAP A GAG OF A STRANGE FORM INTO THE OLD MAN'S MOUTH, WHO, MAKING WHAT NOISE AND RESISTANCE HE COULD, THEY STABBED HIM A DEEP WOUND IN HIS BELLY, WITH A STILETTO": AN ARTIST'S RECONSTRUCTION OF THE SCENE WHEN COLONEL THOMAS BLOOD AND HIS COMPANIONS ATTACKED THE KEEPER OF THE JEWEL HOUSE AT THE TOWER AND ATTEMPTED TO STEAL THE CROWN AND ORB.



THE THEFT OF A PART OF THE REGALIA IN 1303: RICHARD DE PODLICOTE, A MONK OF WESTMINSTER, HIDING THE TREASURE HE HAD STOLEN IN A CROP OF HEMP TO AWAIT TRANSPORTATION ACROSS THE RIVER.

In the reign of Edward I. a portion at least of the Regalia was kept in the Treasury at Westminster. In 1303 Richard de Podlicote, a monk of Westminster, climbed through a window of the chapter house and, breaking open the door of the refectory, carried off a quantity of silver plate. Later, with the aid of friends, he broke into the Treasury and concealed the treasure in a crop of hemp which had been planted for the purpose, to await transportation across the river. Rumours of the theft reached the Royal officers, who investigated the matter and discovered the broken boxes in the Treasury with jewels scattered on the floor. The abbot and forty-eight monks were taken to the Tower and placed on trial. They were subsequently released, but the sub-prior and the sacrist were found to be guilty.



WEARING HIS SPECIAL ROBE OF CRIMSON VELVET AND HOLDING THE CRYSTAL SCEPTRE: THE LORD MAYOR OF LONDON, SIR RUPERT DE LA BÈRE.



MADE EARLY IN THE SEVENTEENTH CENTURY AT GREENWICH: THE DYMOKE ARMOUR GIVEN AS A FEE FOR THE PERFORMANCE OF THE SERVICE OF KING'S CHAMPION.



CONTAINING, THEORETICALLY, THE MATRICES OF THE GREAT SEAL OF ENGLAND: THE LORD HIGH CHANCELLOR'S PURSE, CARRIED BY HIS PURSE-BEARER.



TO BE BORNE IN THE PROCESSION BY THE KEEPER OF THE JEWEL HOUSE: THE ARMILLS WITH WHICH THE QUEEN WILL BE INVESTED, PROBABLY THE FIRST TIME ARMILLS HAVE BEEN USED SINCE THE CORONATION OF EDWARD VI. IN 1547.



EMBLEMS OF KNIGHTHOOD AND CHIVALRY AND THE "WEDDING RING OF ENGLAND": ST. GEORGE'S SPURS OF SOLID GOLD, WHICH WERE MADE FOR THE CORONATION OF CHARLES II., AND THE CORONATION RING.



PUT ON BY THE KINGS-OF-ARMS OF THE ORDERS OF KNIGHTHOOD AT THE MOMENT OF THE QUEEN'S CROWNING: A KING-OF-ARMS' CROWN WHICH IS CARRIED UNTIL THE SUPREME MOMENT OF THE CORONATION CEREMONY.



TO BE CARRIED BEFORE THE QUEEN WHEN HER MAJESTY DRIVES TO ST. GILES CATHEDRAL, EDINBURGH, ON JUNE 24: THE CROWN OF SCOTLAND, WHICH WAS REMODELLED FOR JAMES V. IN 1540 BUT MAY DATE FROM A MORE REMOTE PERIOD.

THE LORD MAYOR OF LONDON ROBED FOR THE CORONATION; AND OBJECTS CONNECTED WITH CORONATIONS.

At the Coronation ceremony in Westminster Abbey on June 2 the Lord Mayor of London, Sir Rupert De la Bère, will wear a special robe of crimson velvet, with four bands of gold braid and ermine on each side of the front of the robe and evenly distributed over its surface. He will bear the Crystal Sceptre, which is carried only on occasions such as a Coronation. This Sceptre is 18 ins. long and the latest parts of it date from the fifteenth century, while the earliest are believed to date from Saxon times. The Dymoke armour was made in the Royal workshops at Greenwich early in the seventeenth century, and was given to a member of the Dymoke family

as his fee for performing the service of King's Champion, probably at the Coronation of George III. in 1761. The feudal right to be King's Champion rests on the tenure of the Manor of Scrivelsby, in Lincolnshire. The Dymokes exercised their right to perform the duty up to 1821, after which date the Coronation Banquet and the picturesque ceremony of the Challenge were discontinued. The Armills, or Bracelets, are being reintroduced to the Coronation ceremony on June 2. They are among the most ancient Royal emblems, and were probably last used at the Coronation of Edward VI. in 1547. The new Armills are a gift from the Commonwealth.



"QUEEN ELIZABETH'S SALT": WITH CYLINDRICAL BODY. DATE, 1572. MAKER'S MARK, A BIRD IN A SHAPED SHIELD, PROBABLY FOR JOHN BIRD. (14½ ins. high over all.)



"THE STATE SALT," IN THE SHAPE OF A SQUARE KEEP WITH FOUR TURRETS. MAKER'S MARK ONLY, "IH" IN A SHAPED SHIELD. PRESENTED TO CHARLES II. BY THE CITY OF EXETER. (Approx. 18 ins. high.)



"ST. GEORGE'S SALTS," ONE OF A GROUP. c. 1660. MAKER'S MARK ONLY, APPARENTLY A GRENADINE OR AN HOUR-GLASS IN A FORMAL SHIELD. (Approx. 15½ ins. high over all.)



"ST. GEORGE'S SALTS," ONE OF A GROUP. SILVER-GILT, DATE, 1660. MAKER'S MARK, "FL" WITH BIRD BELOW IN A SHAPED SHIELD. (9½ ins. high.)

FORMERLY USED TO ADORN THE TABLE AT THE CORONATION BANQUET: SPLENDID ROYAL PLATE.

Magnificent Royal Banqueting Plate, now preserved in the Jewel House of the Tower of London, was formerly used to deck the tables at the Coronation Banquet held in Westminster Hall, following the Coronation of our Sovereigns, the last being that after the Crowning of George IV. on July 19, 1821. We reproduce four splendid standing salts from the collection. "Queen Elizabeth's Salt," though made in her reign, is not believed to have any special connection with her. The group of standing salts known as "St. George's

Salts" date from c. 1660. The large spool-shaped salt, illustrated bottom left, apparently lost its original canopy, as the one which now covers it was made in 1821 by Philip Rundell. He also made a circular dish with a sunk centre for the salt illustrated at the bottom right, to rest on the brackets which could be used for other purposes than salt. It has been suggested that "The State Salt" in the form of a keep, represents the White Tower, keep of the Tower of London. It is more probable that it depicts Exeter Castle.

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THE AMPULLA AND THE SPOON—THE MOST ANCIENT ITEMS OF THE REGALIA—USED IN THE MOST SACRED RITE.

The Ampulla is a chased golden eagle, hollow (to hold the oil of anointing) and with a head which screws off. The head and much of the work date from about 1661, but the body and the screw are much older, probably of the fourteenth century, and it is believed that Sir Robert Vyner restored for the Coronation of Charles II. an ampulla which had survived the dispersal of the Regalia during the Commonwealth, and which may have been the ampulla used in previous Coronations. Ampullas of stone and crystal are mentioned among the Regalia of Edward III., but the first mention of an ampulla in the form of a gold eagle is at Henry IV.'s Coronation, and it was in that reign that there first appeared an account (supposedly by St.

Thomas à Becket) of how the Virgin Mary had delivered to St. Thomas a golden eagle and a phial of stone containing oil for the anointing of the Kings of England. The Spoon is of silver-gilt, with a rib dividing the bowl. The oil is shaken into it from the Ampulla and the Archbishop dips two fingers into the two compartments formed by the rib. It is set with four fresh-water pearls, and is believed to date from the twelfth century, but it has been regilt and partly reshaped. The regilding and refashioning were done by Sir Robert Vyner, for Charles II.'s Coronation. A "spoon" appears in the inventory of the Regalia made about 1450 by Sporley, under the heading of "Relics of Holy Confessors." *Crown Copyright Reserved.*

THE MIND OF A MONSTER.

An Appreciation by SIR JOHN SQUIRE.*

THIS certainly is a surprise: at any rate, to me. We have had the disarming diaries of Count Ciano who, after delighting in being a busybody and playing with fire, found himself in waters too deep for him, with people from whom he shrank; we have had various books from German generals, diplomats and civilians who have had to justify themselves for being, if only for a time, accomplices of Hitler, the Revolutionary Nationalist, Socialist and Atheist. But, except for Goebbels' "Diaries" we have had little or nothing from the Nazi inner ring. And now we have the "table-talk" of the arch-criminal himself. We have, that is to say, all the notes Bormann made. But we haven't all the notes which he might have made. Years of war were passing: the Germans were blasting their way into most of Europe and approaching Asia; later, they and their allies were retreating on all fronts: Mussolini fell and was butchered: the Führer was hemmed in by conspiracies: the Normandy landings were effected: the end of the régime was near, and with it the end of a thousand years of Hitler's dreamland: near also, and the doomed, pitiless dreamer must have known it, that suicide in the midst of a flaming world which he had been always prepared to regard as a dramatic end to military failure. But, as one reads Bormann's notes, it is gradually borne upon one that the war is mentioned very little.

The last entry is for the night of November 29-30, 1944. Is there anything about the war?—not a thing. The entry begins: "Jesus was certainly not a Jew. The Jews would never have handed one of their own people to the Roman courts; they would have condemned Him themselves. It is quite probable that a large number of the descendants of the Roman legionaries, mostly Gauls, were living in Galilee, and Jesus was probably one of them. His mother may well have been a Jewess. Jesus fought against the materialism of his age, and therefore against the Jews."

"Paul of Tarsus, who was originally one of the most stubborn enemies of the Christians, suddenly realised the immense possibilities of using, intelligently and for other ends, an idea which was exercising such great powers of fascination. He realised that the judicious explanation of this idea among non-Jews would give him far greater power in the world than would the promise of material profit to the Jews themselves. It was then that the future St. Paul distorted with diabolical cunning the Christian idea. Out of this idea, which was a declaration of war on the golden calf, on the egotism and the materialism of the Jews, he created a rallying point for slaves of all kinds against the élite, the masters and those in dominant authority. The religion fabricated by Paul of Tarsus, which was later called Christianity, is nothing but the Communism of to-day." This doesn't seem to be the view held in Moscow.

When I first read "Mein Kampf" and Hitler's speeches, I said to myself: "This man has 'too much ego in his cosmos,' like the ape in Kipling's story; this man was poor in Vienna when the Jews in Vienna were rich; and (above all) this man is a frustrated artist, determined to take revenge upon the world because he wasn't admitted as a student to the Vienna School of Architecture." There is confirmation of this here in an entry in October 1941: "It's all wrong that a man's life should depend on a diploma that he either receives or doesn't receive at the age of seventeen. I was a victim of the system myself. I wanted to go to the School of Fine Arts. The first question of the examiner to whom I'd submitted my work was: 'Which school of arts and crafts do you come from?' He found it difficult to believe me when I replied that I hadn't been to any; for he saw that I had an indisputable talent for architecture. My disappointment was all the greater since my original idea had been to paint. It was confirmed that I had a gift for architecture, and I learnt at the same time that it was impossible for me to enter the specialised school because I hadn't a matriculation certificate." The avenue towards being a professional was blocked, but he was prepared to air his critical views at great length; and I can't help suspecting that the prominence given to his pronouncements on art and literature in Bormann's reports was due to his instructions. There was no subject on which he was not prepared to illuminate the circle of obsequious noodles who sat at his table, and he spoke with an air of infallibility. Some of the dicta are astonishing.

For Hitler's political musings I can only say that he was "capable de tout"—except a spark of decent feeling. He also, at moments, proclaimed himself the defender of Europe. One day he was in the succession of those who, from Marathon onwards, have combated the menace of Asia; another day he is regretting that Charles Martel (also apparently a Jew!) won his great victory and prevented Germany becoming Moslem, and thus saved from the horrors of Christianity. All the time, however, Europe to him means Germany. As he was the Führer of Germany, Germany must be the Führer of Europe. And Germany must acquire and colonise the Ukraine, keeping the natives as hewers of wood and drawers of water.

Cold-blooded theft and murder were to him normal means to the desirable and glorious end of a Europe dominated by pure German-speaking Aryans and filled with works of Babylonian size and magnificence. His dreams had certainly a powerful aesthetic side, however gross his taste; and for his life of Wagnerian opera he wanted grandiose settings. He certainly would have contrived them. Had he not wanted a career of conquest he might have done remarkable things. But it was the sheer ruthlessness of his character that got him where he was. And to that there was no limit. No atrocity shook him, if it suited his book.

If one had any capacity for astonishment left, this book could draw on it to the full. The British, said Hitler, had no conception of chivalry in war! And he wanted the Oberammergau Passion Play to go on! The reader may knit his puzzled brows at this. But it is all right, the central thing in the play to Hitler is its demonstration of the serene detachment of Pontius Pilate contrasted with the excitability of the filthy, lousy Jews. It seems hardly fair that he doesn't add a tribute, however slight, to the services of Judas Iscariot.

* "Hitler's Table-Talk, 1941-1944." With an Introductory Essay on the mind of Adolf Hitler by H. R. Trevor-Roper. (Weidenfeld and Nicolson; 30s.)

A WINDOW ON THE WORLD.

JORDAN REVISITED (III). By CYRIL FALLS.

AS I drove into Amman on April 20 I gaped with astonishment. I had known that I should see big changes after twenty-five years, but I was unprepared for anything like the reality. It was not so much the expansion in space that was remarkable, as the change in quality. Many fine buildings, including the offices of the chief banks of the Middle East, had replaced shacks. I passed many big American cars, and a whole fleet of them stood in the courtyard of the principal hotel. As soon as I had bathed and changed after my journey I took a walk through the streets. I saw shops displaying American typewriters, German cameras, French scents, and British tennis rackets. Amidst this new luxury I saw sights that recalled the Amman of the year 1928. Yet the novelties far exceeded the survivals.

Amman is, in a sense, an extremely ancient city. It prospered in Roman days, from which a dilapidated but still interesting amphitheatre survives. After the Arab conquest, however, it was ruined, deserted and, for many centuries, hardly more than a name. Some sixty years ago it was occupied by one of the Circassian colonies planted by the Turks to hold the Arabs down. After the First World War it was still a squalid village when the Emir Abdullah of Trans-Jordan chose it as his capital. Its progress was slow at first. At the time of my visit in 1928, the proudest of the shopkeepers were those whose premises were fitted with an iron shutter which could be pulled down and padlocked. The single-roomed building might measure only about 12 ft. by 10, but the proprietor was the possessor of a "lock-up establishment," and stood in the van of progress.

A work of reference states that the population was 35,000 in 1946. Now it is said to be about five times as great. The main cause of this expansion was the arrival of the Palestinian Arab refugees. In a previous article I have said something about the lot of the great bulk of these unhappy people, who came with nothing and have acquired nothing. A certain number, however, were more fortunate. They brought with them money which, in total, must have amounted to a considerable sum. They built themselves houses to live in, as well as business premises. Building was a simple matter for those with capital. The limestone is easily worked and the craft of the stonemason was already well established in Trans-Jordan, and labour was cheap. The heaviest expense was the purchase of fittings, pipes, timber and mortar, and their transportation by rail from Beirut.

The transformation of the Emirate into an independent kingdom—called "Jordan" instead of "Trans-Jordan," because it extended to the Judean hills west of the river—led to further building. Now embassies were set up in the Royal capital. Embassies involved private homes for staffs. Rents rose rapidly.

Some of the small capitalists engaged in speculative building. They would build a house with three bedrooms and two sitting-rooms for £2000 or a little more, rent it for £350, demand, and get, at least a year's rent in advance. Then they would go to a bank and borrow enough to start work on another. Occasionally funds would run out and building would stop, but a number of houses were built on this principle. There is nothing unduly vicious in it so long as the demand for building remains unsatisfied. This is still the case, but the demand is no longer as pressing as it was. Money is beginning to get tighter. A few people who possess it are talking of moving to one of the other Arab States.

In Amman, then, we see a "boom town" which has grown with surprisingly little economic reason for a boom. It will require economic development, another subject about which I have written, to justify its existence in its new form. It must be said that the civic authorities, under an able and upright mayor—who has, I believe, left his post and entered the new Government—have on the whole done a very good job in keeping pace with this bafflingly rapid growth.

I have spoken about industries and the possibility of creating them, but not about an old one which is doing fairly well. This is catering for tourists. One of the chief handicaps is the high cost of reaching the country. There are modern hotels in Amman, and I had a good luncheon at the Winter Palace in Jericho. I was told that the hotel in Ma'an was unexpectedly good, in view of its primitive surroundings. Mr. G. L. Harding has done notable work in a long spell of office as Director of Antiquities. Those of Amman are not numerous. Petra is still difficult of access, and a visit takes three days, with two nights in a camp. The magnificent ruins of Jerash can be thoroughly explored in the course of a day.

A number of the most interesting monuments are in desert or semi-desert. Some of these can be reached in a touring car; for others, a Land Rover is preferable; and some not even that hardy vehicle can approach. Little is left of Qasr el Azraq, where T. E. Lawrence set up his headquarters when preparing for the last phase of the war in 1918, but the site, with its string of lakes and its trees set amidst barren country, is delightful. Kerak and Shobek are marked by the remains of Crusader castles. By far the most famous monument of antiquity is, of course, the Old City of Jerusalem, but that is too well known to be more than mentioned in passing.

I must confess that what I have set down in these three articles amounts to no more than personal impressions and information gathered in conversations in which I took no notes. I can but hope I have succeeded in conveying to readers some of the interest which my visit aroused in me. Little that I saw would be of any value but for the kindness of those, especially British and Arab officers of the Arab Legion, who provided the background. I owe them a deep debt, and I must put Glubb Pasha first among my benefactors.

The maelstrom of Middle Eastern politics is so violent and unaccountable that it is impossible to foretell the future of this young kingdom with a young King. Jealousy and hatred exist which might bring about its ruin. On the other hand, within it is orderly, law-abiding, and in many respects progressive. Even now I have not had room to write of some phases of evolution, such as developments in the life of the Beduin. The whole country is in a stage of transition, which may be perilous but is always interesting.



TO ANOINT AND CROWN HER MAJESTY THE QUEEN IN WESTMINSTER ABBEY ON TUESDAY, JUNE 2: THE MOST REVEREND AND RT. HON. GEOFFREY FRANCIS FISHER, LORD ARCHBISHOP OF CANTERBURY, VESTED IN THE COPE WHICH HE WILL WEAR AT THE CEREMONY.

THE principal dignitary to officiate at the Coronation of her Majesty on June 2 will be Dr. Fisher, ninety-ninth Archbishop of Canterbury and Primate of All England. After the entrance into the Abbey of the Queen he will receive the Regalia from the Lords and deliver them to the Dean of Westminster, the Very Rev. Dr. A. C. Don, who will place them upon the altar. Then follows the Recognition, when the Archbishop presents the Queen to the People. The Queen having returned to her Chair, the Archbishop then administers the Coronation Oath, which is followed by the presentation of the *Holy Bible* by the Moderator of the General Assembly of the Church of Scotland, the Right Rev. J. Pitt-Watson. After the solemn anointing of the Queen with Holy Oil, the Archbishop places the "kingly Sword" upon the altar and after praying delivers it into the Queen's hands. Then follows the investing with the Armills, after which the Dean of Westminster, assisted by the Mistress of the Robes, puts the Robe Royal and Stole Royal upon the Queen. After the Orb has been delivered into the Queen's right hand by the Archbishop and subsequently laid on the altar by the Dean of Westminster, the Archbishop places the Ring upon her Majesty's right hand and delivers to her the Royal Sceptre and the Rod with the Dove. The moment of the crowning is at hand and the Archbishop "shall reverently put it upon the Queen's head." The Queen having been thus anointed and crowned, and having received all the ensigns of Royalty, the Archbishop shall solemnly bless her. "Then shall the Queen go to her Throne, and be



REPRESENTING THE CHURCH OF SCOTLAND AT THE CORONATION SERVICE: THE RIGHT REVEREND J. PITT-WATSON, D.D., MODERATOR OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND FOR 1953, WHO WILL PRESENT THE HOLY BIBLE TO THE QUEEN.

TO ASSIST THE ARCHBISHOP OF CANTERBURY AT THE CORONATION IN ACCORDANCE WITH ANCIENT TRADITIONAL RIGHT: THE VERY REVEREND DR. ALAN CAMPBELL DON, DEAN OF WESTMINSTER, VESTED IN THE COPE WHICH HE WILL WEAR AT THE CEREMONY.

lifted up into it by the Archbishops and Bishops, and other Peers of the Kingdom." The Archbishop of Canterbury is then the first to ascend the steps of the Throne and do fealty on behalf of the Lords Spiritual. The Communion Service follows the Homage. The solemnity of the Queen's Coronation being thus ended, the "Te Deum Laudamus" is sung. In the meantime the Archbishop of Canterbury precedes her Majesty from the Theatre into St. Edward's Chapel and receives from her the Sceptre, Rod and Crown and lays them upon the altar. After the Queen has been disrobed of the Robe Royal and arrayed in her Robe of purple velvet, the Archbishop places the Sceptre with Cross in her right hand and the Orb in her left hand. He then withdraws from the Chapel and takes his place in the procession. The Dean of Westminster, according to ancient traditional right, assists the Archbishop of Canterbury at the Coronation of British Sovereigns, in particular at the

Uction, the Investiture, the Crowning and the Administration of the Holy Communion, the most solemn moments in the great service. The present Dean of Westminster is the Very Rev. Alan Campbell Don, K.C.V.O., who can be seen above vested in the cope chosen for the coronation of Queen Elizabeth II. and made for the coronation of King Charles II. For the first time the Church of Scotland is to be represented at the Coronation Service. The Right Rev. J. Pitt-Watson, D.D., Moderator of the General Assembly of the Church of Scotland for 1953, will present the *Holy Bible* to the Queen.

OFFICIATING AT THE SOLEMN CORONATION CEREMONY: THE ARCHBISHOP OF CANTERBURY; THE DEAN OF WESTMINSTER; AND THE REPRESENTATIVE OF THE CHURCH OF SCOTLAND, WHO WILL PRESENT THE HOLY BIBLE TO THE QUEEN.



CORONATION MEDALS OF OUR KINGS AND QUEENS—FROM EDWARD VI. TO WILLIAM AND MARY.

These two pages of Coronation medals from 1547 to 1953 are repeated from our Special Number on the Coronation which has been on sale since April 15 at 10s. at all good bookstalls and newsagents. The second page has, however, been rearranged to include the design for the Coronation Medal of her Gracious Majesty, Queen Elizabeth II. They comprise a remarkable record of 406 years of Royal personages; and concerning them Mr. R. A. G. Carson, of the Department of Coins and Medals, British Museum, writes: "The Renaissance in medallic art was slow in making its effect felt in this country, so that it is not till well into the sixteenth century, with the Coronation of the young Edward VI. in 1547, that the long series of Coronation medals begins. Of the several medals struck for this Coronation, two are outstanding. One shows the half-length figure of the young King, crowned and holding the Orb and Sword of State; a second shows a bust wearing a feathered cap and richly-decorated vest. The influence of the new learning is seen on the reverses, which record the Coronation in Latin, Greek and

Hebrew. There were no official medals for the Coronation of Mary in 1553, nor for that of Elizabeth I. in 1558, though the medalets showing Elizabeth crowned and wearing a rich robe and ruff with, on the reverse, a phoenix amid flames, were probably struck for distribution at her Coronation. The Coronation medals of the Stuart monarchs form a rich series. In addition to the Coronation medals proper for James I., shown in the guise of a Roman Emperor, and for his Queen, Anne of Denmark, in elaborately resplendent dress, both with heraldic reverses, a handsome bezant struck for this occasion shows James in prayer before the altar with, beside him, the Crowns of England, Scotland, Ireland and France. On the Coronation medal for Charles I. in 1626, by Nicholas Briot, the first identifiable artist in this series, the half-length portrait of the King is crowned, be-ruffed and wears the insignia of the Garter. For the belated Scottish Coronation in 1633, Briot's medal has the later more familiar portrait of Charles I. and an appropriate thistle reverse. The medal for the Scottish Coronation of

(Continued opposite.)



CORONATION MEDALS OF OUR SOVEREIGNS AND THEIR CONSORTS—FROM WILLIAM AND MARY TO ELIZABETH II.

Continued.]

Charles II. at Scone in 1651, the last separate Coronation, shows an unfamiliarly young portrait of the King, with Scottish lion reverse. A medal by Thomas Simon for the Coronation in 1661 shows Charles II. being crowned by Peace, while a second by Simon alludes to the famous Boscobel Oak. A third, by Thos. Rawlins, depicts Charles as the shepherd guarding his flock. Jan Roettier's medals for James II.'s Coronation have fine portraits both of James and of Mary of Modena, both with allegorical reverses. The neo-classic influence is seen in George Bowers' treatment of the conjoined busts of William III. and Mary, and also in the reverse depicting William as Perseus delivering Britain as Andromeda. A more realistic reverse shows the act of Coronation. Of Dutch workmanship is the unusual *vis-d-vis* setting of the two portraits with the reverse celebrating the union of Britain and the Netherlands. The fanciful reverse with William represented by a flourishing orange-tree and James as a fallen oak is also Dutch. On Christian Wermuth's medal, with the staid portrait of Anne, the reverse

alludes to her accession assurance that her heart was 'entirely English.' The Coronation medals for George I., George II. and Queen Caroline, George III. and Queen Charlotte all have portraits in the classical style so popular in the eighteenth century. The Coronation scenes on the reverses are in similar style. Pistrucci's magnificent bust of George IV. for the Coronation of 1821 is reminiscent of early Roman Imperial sculpture. The portraits of William IV. and Queen Adelaide by Wyon revert to a more realistic style. A Coronation medal of Queen Victoria by G. R. Collins, while retaining a simple portrait, has a reverse with a crowded complex of personifications. Of more recent medals, that for the Coronation in 1902 showed the conjoined busts of Edward VII. and Queen Alexandra, crowned and in Imperial robes. Coronation medals in 1911 and 1937 have used only the portrait of the King on the obverse and his Consort on the reverse, while a projected medal for the Coronation of Edward VIII. in 1937 had his portrait on the obverse and a view of St. James's Palace on the reverse."

IN AN ENGLISH GARDEN.

APRICOTS.

By CLARENCE ELLIOTT, V.M.H.

"IN the extensive grounds of my father's house," he said, "there is a coppice of fig-trees grown from seeds that my great-grandfather picked from his teeth after breakfasting with the Prince Regent at Brighton." Quotation from Eric Linklater's "Juan in China." One of those delightful snatches of entirely irrelevant and inconsequent talk to which Juan resorted when Kuo Kuo was being difficult. In this case, however, it was Harriet. I was reminded of it yesterday. On the extensive west wall of my house there is an apricot-tree which I raised from a stone which . . . but here the parallel goes astray. I did not pick the apricot stone from my teeth. Nor did I eat the apricot when breakfasting with Royalty at Brighton. It was a much more important occasion than that. I was given that extremely rare thing in this country, a fully ripe and juicy apricot. Too often English-grown apricots are half-ripe on one side and turnip on the other. Imported ones are usually quarter ripe on both sides. As a small boy I ate ripe apricots from our kitchen-garden wall, and once, later in life, I ate some of the famous Holkham apricots in Norfolk, dead ripe, juicy and sun warmed. But as a rule I leave apricots in England for others—or for showing. When and by whom I was given this fully ripe apricot—parent of my present tree—I can not remember. But it must have been eight or nine years ago, possibly ten, and I was so impressed and delighted with its luscious sweetness that I slipped the stone into my pocket and later sowed it in a pot. Then, about six years ago, I planted it at the foot of the extensive west wall of my house. That wall, I regret to say, extends upwards to a height of four storeys. The house looks more like a Normandy château than a Cotswold farmhouse. In planting my young apricot I dug a not very large hole in the limestone gravel that comes right up to the cliff-like wall, and filled it with loam. By now the roots must have spread far beyond the loam, and out under the gravel of the terrace, into a mass of undug ground composed chiefly of oolitic limestone rubble. However, this austerity fare seems to be greatly to its liking. It has developed a trunk as thick as my wrist, a spread of 9 ft., and a height of nearly 12 ft.

Last spring it produced a cluster of blossoms on one of its short, spur-like side branches, but nothing came of it. This spring the tree carried hundreds of flowers, thinly, widely and evenly distributed all over its branches. I hardly dared hope for fruit to set, for the weather, during almost the whole of the three weeks' flowering period, was cold, windy and mostly sunless. Not one solitary bee did I see at work gathering honey, and so distributing pollen to fertilise the flowers. I ought, I suppose, to have employed the old traditional trick of distributing pollen by going from flower to flower with a rabbit's tail stuck on the end of a thin stick. But I didn't. All is well, however—so far. Thanks to the long-spread-out flowering period, a fair sprinkling of blossoms appear to have been lucky enough to open during brief lucid spells of reasonable weather, and so were able to set fruit. The largest is the size of a hazel nut, and the rest vary from the size of a pea to the smallness of a split-pea. But there is still no certainty of a crop. Those tiny apricots have to pass through a crisis known as "stoning," which is somewhat akin to teething in infants, except that stoning is often, and teething seldom, fatal. At a certain early stage of development the young apricots—it happens with all or most stone fruits, I believe—either stay put or fall off. When they fall off it is attributed to stoning, though what exactly stoning is I have no idea. Sometimes the whole crop falls a victim to the crisis and drops off. In other years almost the entire crop comes through safely. The ideal thing is for a reasonable sprinkling to survive, for that saves the tedious and painful necessity for thinning the crop by hand later.

In raising fruit-trees from pips or stones there are many hazards. If my baby apricots survive the stoning crisis successfully, there will still be the weather gamble and the question of ripening the crop, and if and when the first crop ripens there will be the final test. Will the fruit be sweet, juicy, luscious, or will it prove to be a worthless throw-back, hard, juiceless and sour? On this score, I do not greatly fear. Peach-trees raised from stones taken from good-quality peaches produce peaches of fine quality far more often than is generally supposed, so why should not apricots be equally accommodating? Anyway, I allow myself the safe and innocent pleasure of optimism, and if the fruit should prove worthless, I comfort myself with the thought that the tree will form the perfect living plant host over which one or two really lovely clematis shall eventually fling themselves.

Not many miles from where I live is the village of Aynho, which is famous for its apricot-trees. There not all, but the majority of the cottages have apricot-trees trained up their wall, facing right into the open main street. Very wisely, these trees have been trained with clear, bare stems to a height of 5 or 6 ft. before they begin to branch and carry fruit. How, when and by whom this charming fashion for planting apricots was started in Aynho I do not know, but I have heard it said that the soil there is especially suitable for their cultivation. I rather doubt, however, whether there is any very special factor in Aynho which does not exist equally on the limestone formation for miles around, including my own garden.

I greatly regret now that I did not plant several apricot stones when I raised my one tree, so that I could have experimented with one or two planted in open positions away from wall protection. Although my garden is exposed and very windy, bush peach-trees growing in open positions without walls have ripened crops of excellent peaches. However, it is not too late, at any rate, to start. Middle-aged and very young gardeners are apt to concentrate on quick returns with annuals, ready-made bulbs, and apple-trees grafted on dwarfing stocks so that they start fruiting in their first year—and are apt to be worn out before their owners are. After passing the "allotted span" they are more likely—if still gardeners—to start planting acorns, so I think I will plant apricot stones this summer.

As to planting peach stones, I am greatly in favour of the practice. But if you sow, do not fail to obtain the best fruit that money will buy, or friendship wangle. Don't fall for those terrible imported peaches, yellow-fleshed, turnip-textured, undeniably handsome to look at, but utterly unworthy of the name "peach." Looks do not matter. Pale-complexioned peaches are often the most delicious. It is flavour and abundant juice that count.

THE WORLD OF SCIENCE.

THE SCIENTIST AND HIS EMOTIONS.

By MAURICE BURTON, D.Sc.

FROM time to time on this page I have given an analysis of animal behaviour which, while not necessarily couched in the precise terminology of the modern school of animal psychologists, aims at preserving the objective approach now fashionable. This seldom fails to evoke from a reader the gentle accusation that I am afraid to admit that animals are capable of emotions or emotional behaviour. There are several ways of looking at such studies. First of all, there is the severely objective approach, where the student—using this word to mean one who studies, however eminent he may be—observes a discreet piece of behaviour, notes every detail and analyses it in purely mechanistic, or unemotional, terms. Such a student, observing the feeding behaviour of a chaffinch, say, or the nesting behaviour of a robin, is interested at that time and for that purpose in the reactions of the one particular chaffinch or the one particular robin. At most he will try to compare what he sees in that one bird, with what others have seen in birds of the same species. He attempts no philosophical conclusions, and so, in recording his observations, he keeps to purely factual evidence.

At the other end of the scale, we have the reader of this, or any other, page who seeks to relate these observations to his own experiences or to his own knowledge of human or animal behaviour, and he finds this rigidly objective approach unsatisfying. The two points of view are apt to be antagonistic. The scientist writes off the layman's approach to the problem as anthropomorphic; that is, as an attempt to give human values to the behaviour of sub-human organisms. The layman, on the other hand, is inclined to accuse the scientist of being afraid to admit conclusions that to him, the layman, are obvious.

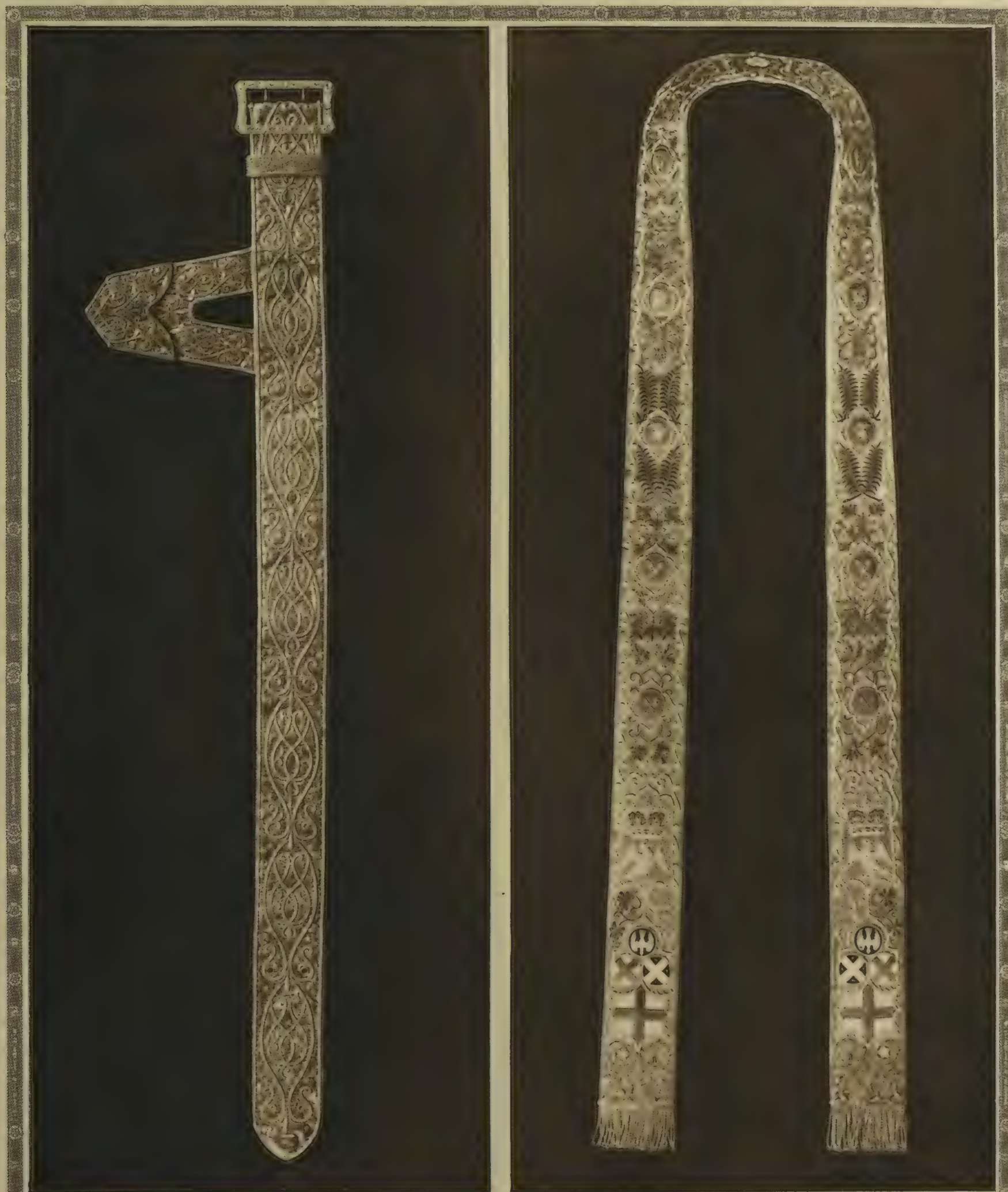
Within the experience of every individual there is another contradiction. From early infancy, we are most acutely aware of the world of human beings. We become aware of certain forms of human behaviour, and we are aware of these in ourselves also, and in a vague way we have some knowledge of their origins. We learn to attach to them particular words, and, to cut a long story short, we come to accept these activities and the words describing them as having human values, and these we associate in a general way with our greater brain power, and with a capacity for emotional behaviour which is denied to animals. Concurrently with this development, we become aware of the behaviour of the animals nearest to us, dogs, cats, horses, and so on, and we notice similarities with our own behaviour. From this point on we may, if still interested, take one of two paths. We may read the works of the students of animal behaviour, or listen to them talking, and in time we shall deny all possibility of comparison with human beings, or else admit it grudgingly. Or else we shall ignore them and see in animals, and especially in our pets, attributes which not only parallel but equal those of human beings. The two paths are markedly divergent, and as their respective enthusiasts press their claims the divergence becomes the more marked, even absurd. We have to-day reached the point where, according to some animal behaviourists, an animal cannot lift a toe without it is responding to some reaction. This may be scientifically true, but it tends to make us forget that the beast is, after all, a living organism.

The greatest bar to reconciliation between the divergent views lies, however, in something much more fundamental: that the assessment of emotions is difficult by a purely scientific approach. For example, a frog is settling itself in position to flick out its tongue to capture an insect. Unknown to it, another frog has done the same thing with the same object in view, and, being quicker off the mark, secures the prey. So far, all these things could be expressed in strictly scientific terms of feeding drives, reactions to visual stimuli, tropistic orientation according to an innate pattern, and so on. But it is when the first frog, thwarted of its prey, turns on its successful competitor and attacks him that we are compelled to fall back on plain English, and say quite simply that the frog was angry.

It may be that the animal behaviourist would object that at this point we are being subjective, and measuring the frog's emotional corn in a human bushel. But if the first frog was not angry, then we need a new definition of the word, and until it can be shown that words have lost entirely their value we can talk about reactions and innate behaviour to our heart's content, but we shall find no better way of describing the fury with which frog number one turned on frog number two than to say it was angry. The thought of a frog in a temper adds piquancy to our biological studies, and it must be admitted that the behaviour indulged in by an infuriated frog is but a ghost of the storm raised by a similar emotional drive in a human being. If, however, we can admit the emotional state of anger in a frog, in no matter how low a degree, then we may suspect it capable of other emotions, in an equally incipient form.

A frog's nervous system is built on a similar plan to our own, even although its brain-capacity is much less; but if we can admit a capacity for emotion, by whatever stretch of the imagination, in the lowly amphibian, how much more must it be admitted in those animals whose brain structure approaches more nearly that of our own. Who, for example, watching a pair of otters, whether free or in comfortable captivity, can doubt that they are capable of affection, jealousy, anger, fear and a host of other emotions. I use otters as an instance, because they are—using the word loosely—highly intelligent, easily settle down in captivity, are usually seen in pairs in a zoo, and generally give us the most favourable opportunities for such observation. One could as readily take cats, which, unlike dogs, accept our hospitality without being unduly conditioned by it.

It would seem that the scientist is afraid of the subject of emotions, so he prefers to ignore it. The study of the emotions is an art, rather than a science. Emotions are unpredictable, as well as being incapable of easy measuring. For example, on Monday I am enraged by the action towards me of a fellow human. The same thing occurring on Tuesday, when in a calmer mood, merely makes me laugh. The study of animal emotions could, presumably, be pursued on a scientific basis, but the course of emotions depends upon so many variables that its analysis becomes too difficult: so it is easier to pretend they do not exist.



TWO ENSIGNS OF ROYALTY : THE GIRDLER, OR SWORD-BELT (LEFT), AND THE STOLE ROYAL.

Her Majesty the Queen has been graciously pleased to accept from the Girdlers' Company two of the ensigns of royalty with which she is to be invested at the Coronation ceremony—the Girdle, or Sword-belt, and the Stole Royal. The latter was formerly known as the "Armill," but the giving of the Bracelets—or Armills—has now been restored to the ceremony and in the 1953 Order the Stole is distinguished as the Stole Royal. When the Queen has been anointed, the Dean of Westminster and the Mistress of the Robes will put on her Majesty the "Close Pall of cloth of gold, together with a Girdle of the same." The Girdle of cloth-of-gold is, in fact, a Sword-belt and carries a sword frog, although when the Sword of State is presented to the Queen during the next part of the Coronation Service, she will not wear it but will carry it to the altar and there offer it in its scabbard. After offering the Sword of State, the Queen will be invested with the Bracelets or Armills, the Stole Royal and the Robe Royal. The Stole Royal is a highly embroidered band which is to be put round the Sovereign's neck. This silken band is probably in origin a part of the Royal Robe, and it resembles an ecclesiastical stole. Both the Girdle and Stole Royal have been entirely hand-embroidered in London

by Messrs. Hobson and Sons for the Girdlers' Company, the latter includes emblems of the four Evangelists and of St. Peter on a background of floral emblems of the various countries of the Commonwealth. The flowers include the wattle of Australia, the maple-leaf of Canada and the fern of New Zealand. At the lower part of each side of the Stole appear the emblems of the United Kingdom, including the thistle of Scotland and the leek of Wales, with the crosses of St. George, St. Andrew and St. David. On the inside of the Stole and of the Sword-belt is embroidered a tiny gold emblem which is the girdle-iron or griddle of St. Lawrence. St. Lawrence the Deacon is traditionally said to have suffered martyrdom by being roasted on a girdle-iron or griddle, and by an ancient heraldic pun he came to be adopted as the Patron Saint of the Girdlers. The Girdlers are one of the ancient Livery Companies of the City of London, whose first Royal Charter was granted to them in the year 1448, although they had previously received Letters Patent as a corporate body as early as 1327. Their trade was the making of girdles or belts, and these articles were, of course, in daily use by almost everyone during the Middle Ages. The girdle might carry the purse, sword or dagger, or might merely serve as a rich ornament.

THE WORLD OF THE THEATRE.

NOW ON VIEW.

By J. C. TREWIN.

THE newspaper on the desk is not faded yet, though it comes from a world of sixteen years ago that, with the gulf of the war between, seems almost fantastically distant. I have kept it because it is the Coronation issue of a great, and since deceased, morning newspaper (for which I had the honour of describing the events in the Abbey). It has long been folded away; now it reappears for the sake of its theatre column. How do the events of this crowded June compare with those in May 1937? On the whole, I think, uncommonly well.

At Covent Garden then there was a Coronation season of International Opera. Of the thirty-odd major London theatres open, only one, and that, inevitably, the Old Vic, was staging Shakespeare: the production of "Henry the Fifth" in which Laurence Olivier, long before the days of the film, was acting so forcibly among Tyrone Guthrie's banners. Otherwise, surprisingly little of importance. This June some forty theatres are open, besides such an adventure as Bernard Miles's "Mermaid." It seems to me that, for all the criticism of our stage recently, it can make a better showing than in 1937. At the Royal Opera House the promised splendours of Benjamin Britten's "Gloriana" (June 8) lie ahead, as well as the new Coronation ballet. English ballet has become internationally famous.

Shakespeare? The Old Vic is doing the semi-Fletcherian pageant-play of "Henry the Eighth," with Tyrone Guthrie producing (he directed the "Henry the Fifth" sixteen years ago): recorders observe that the name of Leo Genn—now a most moving Buckingham—appears in each cast. Donald Wolfit, at the King's, Hammersmith, keeps his Shakespeare repertory going. And in the heart of the City of London, the piazza of the Royal Exchange, we have the extraordinary flourish of the Mermaid. Bernard Miles's pioneering behind his house in St. John's Wood is known. The City venture brings to us a Mermaid (an approximation to one of the "gorgeous playing places" of the Elizabethans) that is altogether more gorgeous, with its seeming-marble columns, its flash of decoration, its long, rush-strewn stage, and its star-spangled midnight-blue roof. Soon, after the last performances of the opera "Dido and Æneas" we shall have "Eastward Ho!", by Jonson, Marston and Chapman (it sounds companionable). On his lawn in Regent's Park, Robert Atkins—that Elizabethan reborn—does "Twelfth Night" as the coming-of-age production of the Open Air Theatre. Given the right weather, it is pleasant to settle in the "Park" on a warm evening, to see the stage shaped gradually to a glowing panel, and to hear the verse that hangs upon the cheek of night.

An important classical revival, within the gold frame of the Lyric, Hammersmith, is Otway's Restoration tragedy, "Venice Preserved," acted by John Gielgud's cast—with Gielgud himself, Pamela Brown, Paul Scofield and Eileen Herlie—and directed by that still young master, Peter Brook. He would have been about twelve at the time of the last Coronation. The classics, it will be seen, form a royal fringe to the West End theatre proper. This can offer a Wilde revival (the lavish "Woman of No Importance" at the Savoy) and Shaw's political extravaganza, that gay defence of monarchy, "The Apple Cart" (at the Haymarket). Noël Coward, always a man of surprises, now tackles King Magnus.

Among contemporary dramatists, we have Terence Rattigan's "The Deep Blue Sea" (Duchess), generally regarded as the best new play of 1952. Wyndham's (for so long the home of Ustinov's "The Love of Four Colonels") is occupied now by "The Living Room," a contentious first play by Graham Greene, who may become a force in our drama. Few experiences in the theatre make one want to argue so hotly with everyone in sight. "Escapade" (Strand) is another intelligent piece. R. C. Sherriff, an established dramatist has written in "The White Carnation" (Globe) a fantasy, imaginatively contrived, that asks you to believe in ghosts and depends largely upon your reply.

Where next? For once the theatre has a good, downright historical chronicle. "The Young Elizabeth" (Criterion), with more than a year behind it, is the tale of Elizabeth I. before she came to the throne. Its American authors have kept carefully away from the pavements of Wardour Street; the result is a sound and often exciting play, warmed by the acting of Mary Morris, Peggy Thorpe-Bates, and Margaretta Scott. Its ending at Hatfield on the very morning of Elizabeth's accession rings well:

DUDLEY: Your Majesty—most gracious Majesty—
CECIL: Elizabeth of England.

The "thriller," or, better, the puzzle-play—for the coinage, "thriller," debases horribly what in Shakespeare's day was a powerful word—is pricking in "Dial 'M' for Murder" (Westminster), the best effort of its kind for years; and in "The Mousetrap," an Agatha Christie puzzle, at the Ambassadors. Among comedies we have London's longest run, "Seagulls Over Sorrento" (Apollo), all about a group of naval men isolated in the Orkneys; and "The Little Hut" (Lyric), a far-from-rough island story adapted from the French and staged by Peter Brook in the Messel setting of a tropic isle. Each of these plays approaches its third anniversary. "Quadrille" (Phoenix), a moderate Noël Coward period jest, relies upon the timing of Lynn Fontanne and Alfred Lunt. At the Duke of York's one of our few actor-managers, John Clements, with his wife, Kay Hammond (whose voice reminds me now and then of "a bubble sung out of a linnets' lung"), enjoys himself in a swift comment on psychiatry, "The Happy Marriage." So it goes on: we can only dive into catalogue. "South Pacific" still holds Drury Lane. "Paint Your Wagon" brings the Gold Rush to Her Majesty's. "Love from Judy," best English musical comedy for some time, has in Jean Carson a new and steady star. And there are six or seven revues of various kinds.

Visitors to London for the Coronation will find that these are indeed royal days for English acting. It is a pity that Sir Laurence Olivier and Vivien Leigh will not reach the West End until later in the summer—they have a new Rattigan play—and also that Dame Sybil Thorndike and Dame Edith Evans have just ended their two-years run in "Waters of the Moon." But there is more than enough to see at a time—as they say in "Henry the Eighth"—of "shows, pageants, and sights of honour."

THE WORLD OF THE CINEMA.

THREE CUPS OF TEA.

By ALAN DENT.

THOUGH they do not happen to be my own particular cup of tea, two of the new films will probably prove to be practically everybody else's during the festivities in which we are now whirling.

One is "Peter Pan" according to Walt Disney. This, unlike some recent Disneys is entirely in cartoon. It is not by any means true to the letter of Barrie, and it is almost completely untrue to the spirit of Barrie. Paradoxically enough, it is earthbound, though everybody does an inordinate amount of flying. Peter himself is an ugly gnome rather than an elf. Wendy is a quite ineffably genteel young lady with an English high-school accent to distinguish her sharply from the rest, who are, almost without exception, unabashedly American. Smee looks like all the Seven Dwarfs rolled into one. Captain Hook has been left enough of Barrie's dialogue to give him at least a Barrieish flavour, and the crocodile that pursues him is, as might be expected, a genuine Disney creation, a jolly, green monster with bright pink jaws.

But here the credits abruptly end again. Tinker Bell is a horridly sex-aware little cutie. The mermaids—who have been cut in the theatre in recent years—are no less glamourised. John Crook's enchanting tunes—which were an integral part of the play when I first saw it with Pauline Chase's Peter in 1911, the year of the Coronation of George V.—have been completely jettisoned and replaced with a new musical score which is not one-tenth as effective or as excited.

This is, in short, a version of Barrie's fantasy which has shed every charm the play ever possessed for people born in my own generation (and the play, incidentally, is exactly of an age with myself, since it was first produced ten days before I was born!)

But what of to-day's children? Duty makes me confess that the sound of infantine chortling was to be heard all around me on the afternoon I saw this film. It follows that Walt Disney's "Peter Pan" will almost certainly be one of the shows to which children will drag their parents all through Coronation time, and long after it.

It is the same with the week's second cup of tea, the three-dimensional film called "House of Wax." It so happens that I find this a quite repellent story. It deals with a waxworks-maker whose exhibition is set on fire and who, unfortunately, does not perish in the flames. Unfortunately, because he is rendered so hideous by the flames that he becomes a homicidal maniac whose peculiar aim in life is to kill any young woman who looks like Joan of Arc or Marie Antoinette, and cover her body with wax to make her look as large as life. The film is, in fact, too revolting to be given any further examination in any self-respecting page.

It is a fact, nevertheless, that everyone around me seemed to be purring with a mixture of pleasure and horror, and charitably I must assume this to be because the film has been quite impressively made by the new three-dimensional process. The illusion is given that one is really and truly watching waxworks ablaze and malformed murderers on the warpath. One would suspend judgment on the new process until a new version of something worthwhile is made. If they must have a story of crime why don't they re-film "Dr. Jekyll and Mr. Hyde" in three dimensions? Or, at least, some kind of feasible and probable murder story? Or, better still, just a good story that is not about murder at all?

Third and last, there is a new film which is not only a cup of tea for me and everybody else, but also a good square, sound and satisfying meal. This is "The Story of Gilbert and Sullivan," which is a Launder-Gilliat production and a strikingly handsome and accurate gift to the Coronation and to the nation. This is a film in colour which has just about everything that the Gilbert-and-Sullivan-loving nations—i.e., the British Isles and the United States of America—can possibly want. It has humour, tenderness, charm, and wit. It is memorably well acted. Its audacities of casting are completely justified, for Maurice Evans perfectly catches the likeableness as well as the patience-under-suffering of Sullivan, Robert Morley as Gilbert steps out of himself and gives a superbly arrogant piece of acting as distinct from a superbly assured piece of self-exposition, and Peter Finch as D'Oyly Carte wittily seizes the script's suggestion that that impresario was, so to speak, quite capable of putting the Carte before two very hard-worked horses.

It has been said that the film is too much of a hotch-potch to give much pleasure to those who are not Gilbert-and-Sullivan addicts. I wildly disagree with this view—though it has been expressed in several reputable quarters. My contrary view is that the film will persuade many hitherto ill-educated young persons to go and hear the operas—and automatically become fervents—the next time the opportunity comes round. It will, in short, do a power of good. (Personally, I do not repose an absolute or unbounded trust in anyone who does not love the Savoy Operas. To admit loving them is to admit being good natured.)

This delicious film gives us an unconscionably rich variety of entertainment in the course of an hour-and-a-half. It rightly emphasises the extraordinary concord as well as the deplorable disparity between the natures of Gilbert and Sullivan. It contrives to squeeze in a performance of Sullivan's "The Prodigal Son" at the Crystal Palace (at which Gilbert fell asleep), selections from "Trial by Jury," "H.M.S. Pinafore," "Iolanthe," "The Mikado," "Ruddigore," "The Gondoliers" and "The Yeomen of the Guard," and even some grand-opera rumblings from "Ivanhoe," which Queen Victoria is said to have commissioned. And it contrives to squeeze in all these things without any uncomfortable sensation of squeezing.

Possibly the enchanting music might have been played just a shade less loudly (though here I am certain that it is mechanical amplification and not the orchestra, admirably led by Sir Malcolm Sargent, which is to be blamed). Possibly the womenfolk surrounding the great collaborators are made even less important than they were in actuality. Possibly there may be one or two other trifling objections! But, on the whole—as well as by and large—this is a sumptuous and a splendid film in which one good thing follows rapidly upon another with the breathless exhilaration and assurance of Sullivan's and Gilbert's most inspired hour-and-a-half, which is—need I say it?—the second half of "The Mikado."



Deeds that gild the fabric of history are woven into this island's tapestry; but none shine so bright as those of the first Elizabethans, for they are interwoven with the scarlet thread of valour, the silver thread of genius & the golden thread of faith, and

the passing of the centuries cannot fray nor fade them. These are the deeds that are most vividly before us as we trace the pattern of the new Elizabethan tapestry: may they inspire us to surpass even the glowing colours of the old.

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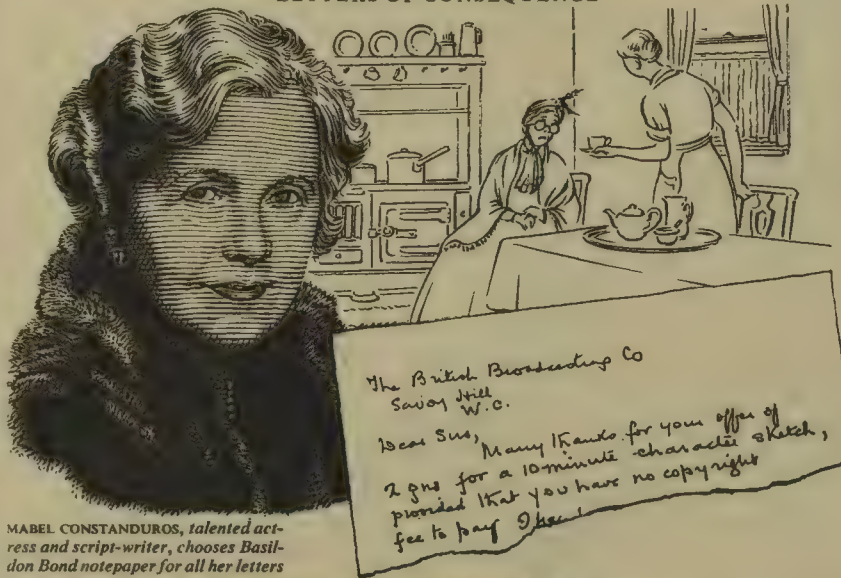
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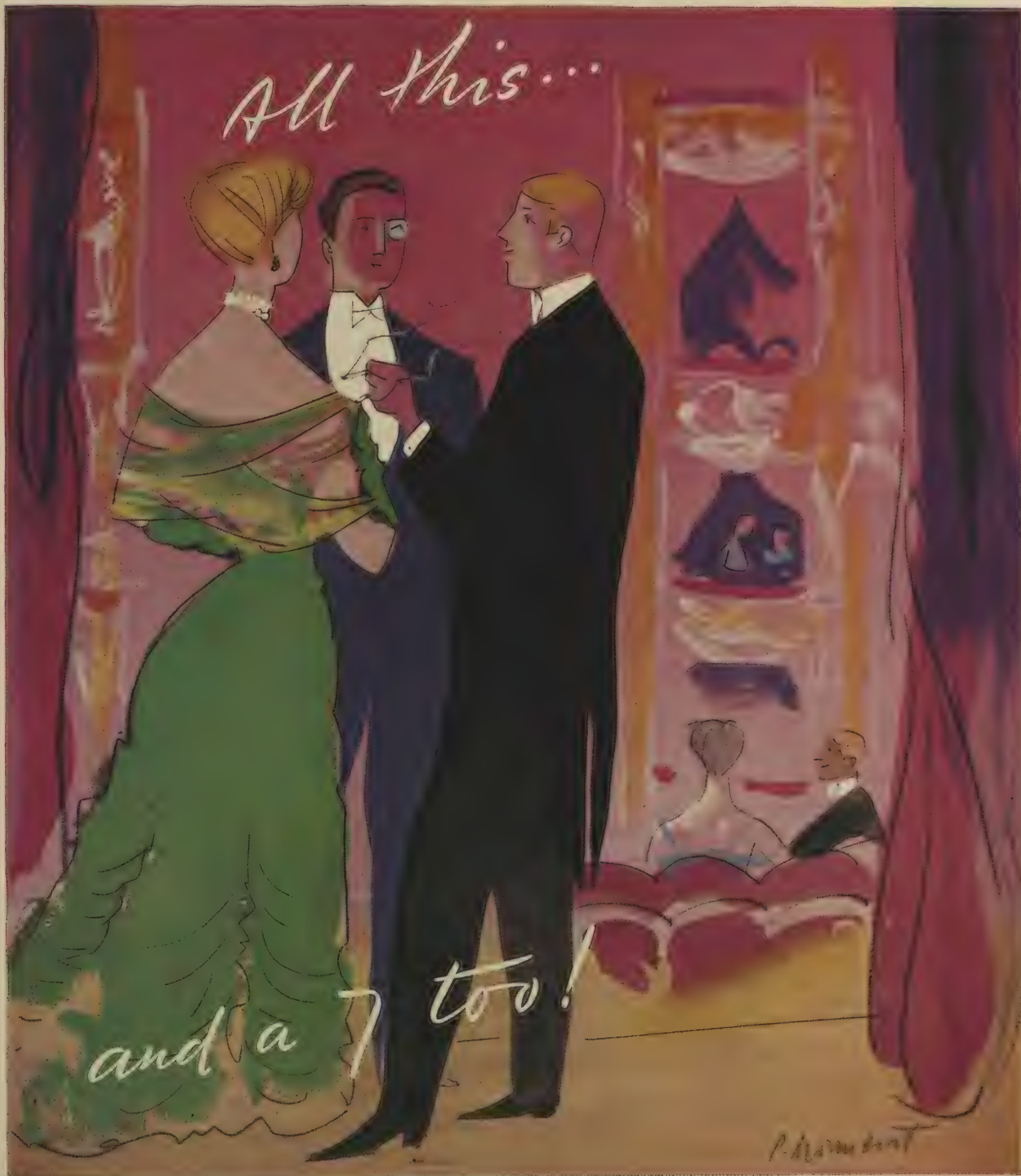
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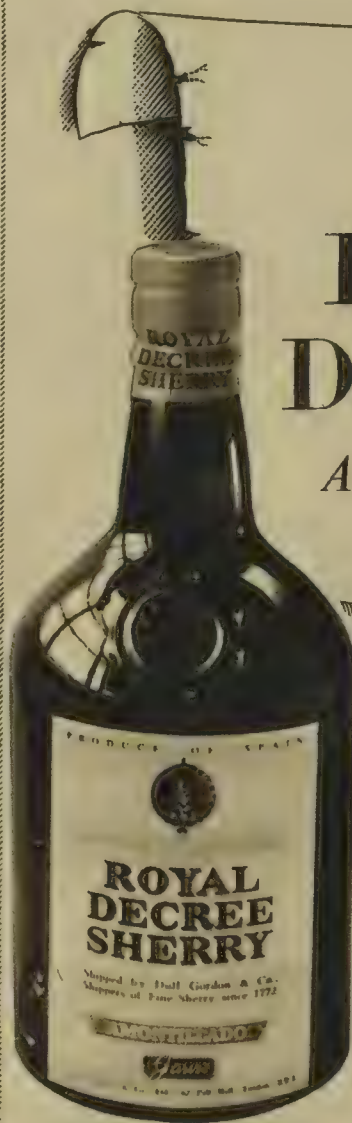
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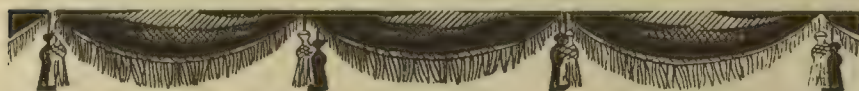
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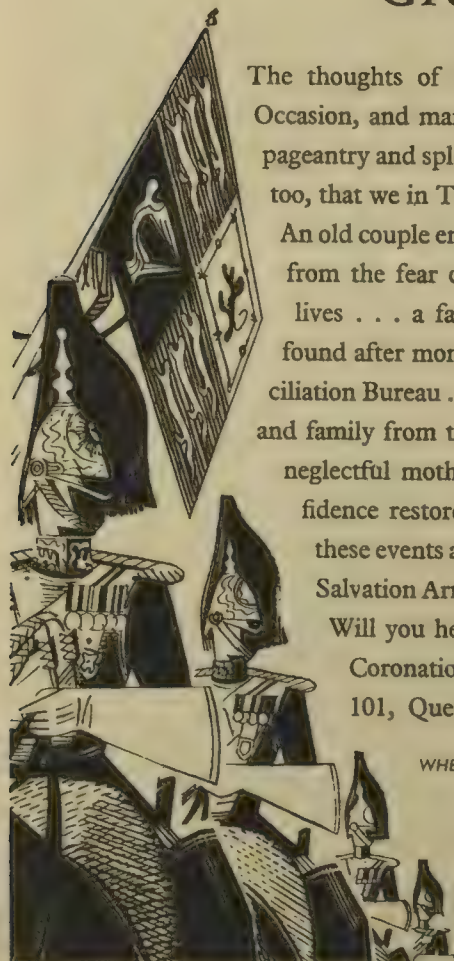


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The thoughts of all are now focused on the Great Occasion, and many will be recalling former scenes of pageantry and splendour. But there are other moments, too, that we in The Salvation Army like to remember. An old couple entering a Darby and Joan Home, freed from the fear of separation in the evening of their lives . . . a father welcoming home his daughter, found after months of anxiety by the Army's Reconciliation Bureau . . . a young wife returning to husband and family from the 'Mayflower' Training Home for neglectful mothers, the past forgotten and her confidence restored. No banners were hung out for these events and no crowds gathered; but, for The Salvation Army, they were indeed great occasions! Will you help the Army's work? Please send a Coronation Gift to General Albert Orsborn, 101, Queen Victoria Street, London, E.C.4.

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The Fund was founded in 1902 under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England and is governed by representatives of many medical and scientific institutions. It is a centre for research and information on Cancer and carries on continuous and systematic investigations in up-to-date laboratories at Mill Hill. Our knowledge has so increased that the disease is now curable in ever greater numbers.

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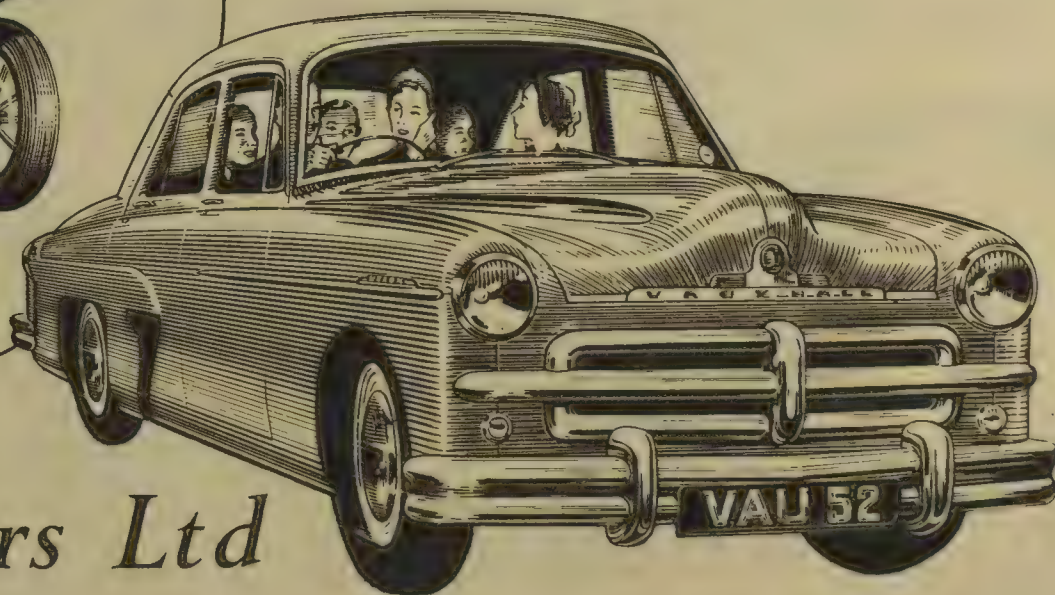
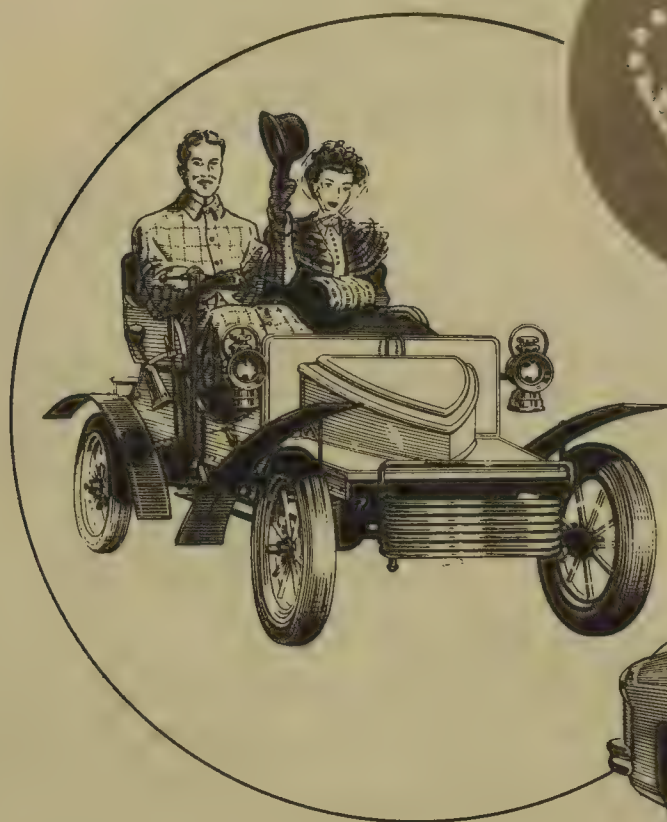
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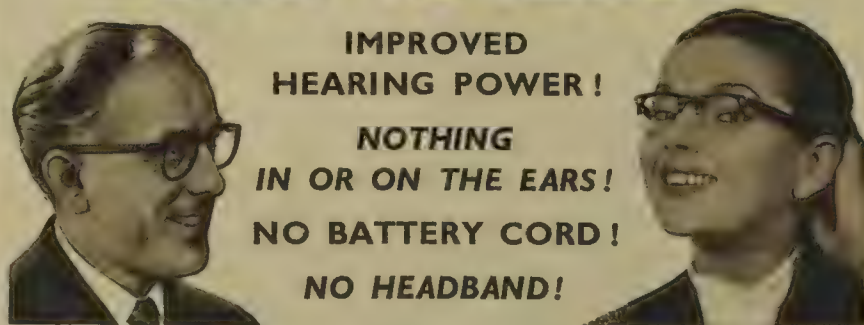
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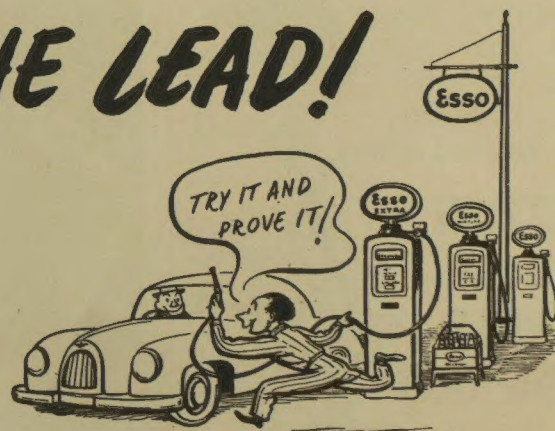


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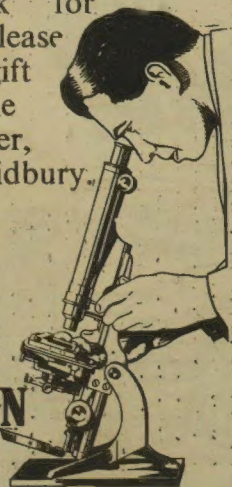
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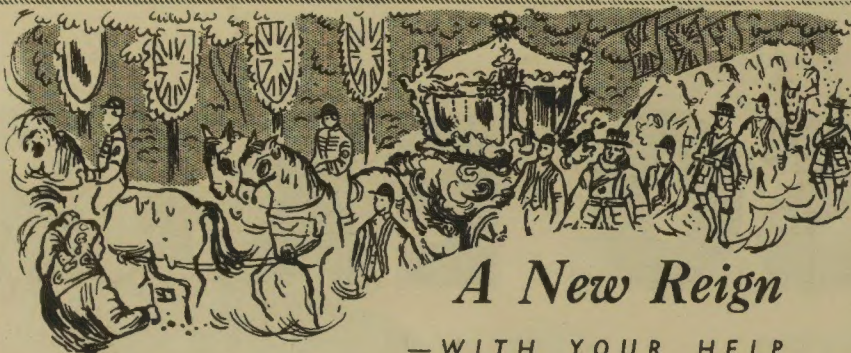
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